

Theaters Hit by Government Closing Order

DRAMATIC MIRROR

MOTION PICTURES AND THE STAGE

JANUARY 26, 1918

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Cut to the Long Profit."*





DRAMATIC MIRROR



VOLUME LXXVIII

OF MOTION PICTURES AND THE STAGE

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No. 2040

EXEMPTION OF AMUSEMENT PLACES FROM MONDAY CLOSING BRINGS GREAT RELIEF

Sudden Change in Garfield Order Due to Government's Appreciation of the Psychology of Situation Which Demanded That Theaters Be Kept Open to Counteract Any Existing Depression—Confusion Among Managers Over Extra Matinee—Vaudeville and Picture Houses and Number of Shubert Theaters Reap Benefit of Idle Crowds—Showmen Call on Wilson

The change in Fuel Administrator Garfield's order by which theaters, motion picture houses and other places of amusement will be permitted to remain open on Monday nights during the ensuing ten weeks, has been received with great satisfaction and relief throughout the country as well as upon Broadway. The millions of workers in the vast territory east of the Mississippi River, who, under the former ruling, would have been compelled to remain idle, may now have some place to go, and the entire amusement profession has been relieved of a burden that had every indication of bringing ruin and disaster upon thousands of persons and enterprises. Under the terms of the new order the theaters, motion picture houses and other amusement places must remain closed on ten Tuesdays. Since Monday is in effect a holiday the closing of the theaters on Tuesday, it is believed, will cause a minimum of hardship.

Change in Order Sudden

The decision of Dr. Garfield to exempt amusement places from the general closing order affecting all industries on Mondays was made after the receipt of a letter from President Wilson, in which he expressed sympathy with the plea of the theatrical managers. A delegation of New York amusement men went to Washington last Thursday to confer with the President, but the meeting did not result in any interference at the time with the plan of the Fuel Administrator.

The managers returned to New York in depressed spirits and declared that they were at sea as to how to proceed to meet the unprecedented situation. They fully believed that the original order would stand and the majority had grimly resolved to make the best of it. Then suddenly on Friday night came news from Washington that the theaters would be permitted to remain open on Monday nights, but that they must close on Tuesdays instead.

Tumult Appreciated Situation

The managers are inclined to believe that President Wilson's private secretary, Joseph P. Tumulty, is responsible for the sudden change in the closing order. It was he, so it is reported, who, during a recent visit to New York, heard the protests of the managers and manifested appreciation of the psychology of the situation which demanded that the theaters be allowed to give performances on the "idle Mondays" and thereby relieve any depression that a wholesale shutting down of

industries might bring to millions of workers. The Governments of Europe, it was stated, had recognized the necessity of wholesome amusements for the maintenance of the morale of civilians and soldiers alike, and had restricted the operation of theaters only where it was absolutely essential. These arguments, together with the theater men's assertion that no business interest had more willingly co-operated with the Government to help win the war than that of amusements, convinced the Washington authorities that there was justice in the pleas and protests of the theater world.

Managers Thank Wilson

At a meeting of the United Managers' Protective Association, held Saturday in their offices in the New York Theater Building, the following telegram of appreciation was sent to President Wilson:

"At one of the largest attended meetings of the United Managers' Protective Association ever held in its rooms it was unanimously resolved this afternoon that a vote of thanks be telegraphed to the President of the United

States for his great sympathetic interest evinced in making the closing night of theatres Tuesday night instead of Monday. In appreciation of this order and as a mark of respect, it was further unanimously decided as the sense of this meeting in order to preserve intact the spirit of Dr. Garfield's order for the five days' conservation of fuel, that the theaters of the City of New York forego any Monday matinee until Monday, Jan. 28, which would be after the five days' limit called for by the Fuel Administrator's original order."

Confusion Over Matinee

Considerable confusion resulted from the resolution. Vaudeville, motion picture and burlesque managers did not regard it as binding upon them and announced the usual performances for Monday afternoon in all their theaters. Performances were also given on Monday afternoon in a number of the Shubert theaters. The Shuberts said the reason they would give extra matinees to-day was to comply with Dr. Garfield's general request that full salaries be paid to industrial workers. They said the extra matinee will keep the

week to the regular eight performances. Among the theaters where regular Broadway attractions were seen last Monday afternoon were the Winter Garden, Casino, Bijou, Forty-fourth Street Roof, Shubert, and Playhouse.

David Belasco first advertised performances in the Lyceum and Belasco Theaters for Monday afternoon, but later canceled them. Klaw and Erlanger, Charles B. Dillingham, Cohan and Harris, A. H. Woods, the Selwyns, and the Charles Frohman Company did not advertise matinees for Monday, but all probably will give Monday matinees after this week as long as the weekly holidays last.

Study Plans to Meet Situation

With this definite assurance on the part of the President that the Fuel Administrator's order will stand the theatrical forces are studying plans to operate profitably their enterprises for the rest of the season. In the cases of the legitimate attractions one-eighth of the gross receipts (on the basis of eight performances a week) will be lopped off the weekly balance sheet for ten consecutive weeks. At the Hippodrome where twelve performances a week are given there will be a loss of one-sixth the gross, at the vaudeville and motion picture houses which run seven days a week one-seventh of the gross receipts.

While expenses may be cut down it is not believed that there will be any reduction in the salaries as under the new plans of the theatrical folk extra matinees will be given on Mondays during the period of the Garfield order, and this extra performance, it is thought, will be regarded as a substitute for the Tuesday evening show.

Should the Monday matinee, however, prove unsatisfactory from a financial standpoint plans will be adopted by several managers which will call for a general cut in salaries.

Money on Monday Tickets Refunded

In the cases of many attractions, such as "Jack o' Lantern," "Polly with a Past," "Chu Chin Chow," "Going Up," "Maytime," "The Cohan Revue" and others, considerable money had to be refunded on tickets purchased in advance for Monday night's performance.

The theaters as a class were not affected by the order closing industries for five days beginning midnight, Jan. 18. The impression became widespread among playgoers that the theaters would have to shut down for the five-day period. But the theaters were permitted to use the coal they had on hand.

(Continued on page 4)

EXPOSITION POSTPONED TO AUTUMN—ANNUAL-EXPOSITION MIRROR DEFERRED

The Motion Picture Exposition, scheduled for Grand Central Palace, Feb. 2 to 10, has been postponed to Sept. 7-15.

Final action to this effect was taken by the Exposition Company at a meeting in the National Association headquarters, Jan. 21, after the Grand Central Palace management had agreed to transfer the rental of the Palace to a date in the Autumn.

Because of this action on the part of the Exposition Company, THE ANNUAL-EXPOSITION NUMBER OF THE MIRROR, ANNOUNCED FOR FEB. 2, WILL BE DEFERRED.

Postponement of the Palace show was determined upon after a series of conferences last week, during which it became apparent that the confusion brought about by the temporary closing of many industries and the heat and light conservation made this an inopportune time for the carrying out of the extensive program planned.

The Exposition directors were unanimous in their decision that patriotic duty, as well as regard for the best interests of the industry, demanded a temporary abandonment of the New York show.

Plans are already under way for the convention and exposition in Boston next July.

EXEMPTION OF AMUSEMENTS BRINGS WIDESPREAD RELIEF

(Continued from page 3)

Theater Men Call on President

The decision of the theater men to present their case to President Wilson was not based upon a desire to protest against the enforcement of the Garfield order but upon intimations received earlier in the week that it might be necessary to close down theaters three days a week in order to conserve coal. Every branch of the amusement field—the opera, drama, concerts, vaudeville and motion pictures—was represented by the delegation.

The committee was headed by Marc Klaw, president of the United Managers' Protective Association, and included David Belasco, George M. Cohan, Sam H. Harris, Joseph Rhinock, representing the Shubert interests; Edward Ziegler, manager of the Metropolitan Opera House; E. F. Albee, general manager of the Keith circuit; Adolph Zukor, of the motion picture industry, and Wilton Lackaye, the actor.

Explain Effect of Closing Orders

The theater men explained to the President what would be the effect of closing orders upon the amusement business, pointing out that thousands of actors, stage hands, musicians and other employees of theaters would suffer great hardships. The suggestion was made that Dr. Garfield's order be so modified as to permit the theaters to stay open Monday, give an extra performance Monday afternoon, and close Tuesday or some other day of the week.

The element of psychology was discussed, and it was the belief of the amusement men that people would be more contented were they able to visit the theaters and motion picture houses during a holiday period. By giving an extra performance on Monday afternoon and eliminating Tuesday or some other day of the week the theatrical workers, it was said, could be kept in employment at full salary and the public could be brought to a spirit of sacrifice more willingly.

Measure Based on War Necessity

President Wilson replied that the measure had been issued only after an exhaustive investigation of the fuel situation. He said that the unprecedented transportation congestion, the shortage of coal and the necessity for manufacturing war materials and furnishing ships with fuel sufficient to enable them to carry supplies to the Allied and American forces abroad, compelled the Government to sacrifice the less essential industries for the time being.

Francis Wilson, president of the Actors' Equity Association, on behalf of the actors, and as the opinion of their organization, sent the following telegram to President Wilson:

"The Y. M. C. A. has found by experience that nothing conserves the morale of our highly vitalized soldiers like the theater. The sex problem is the great soldier problem with which the Y. M. C. A. has to contend. Humanity the world over has found the same thing as true with respect to itself. The theatre is not a luxury. It is a necessity. Close the theatres, and vice and crime will become rampant in the community just as the soldiers in our cantonments without entertainments become less controllable, less amenable to discipline."

Amusement Forces Protest

The amusement forces were active all of last week with protests against various theater closing plans that had been considered by the Fuel Administration. Ligon Johnson, counsel for the United Managers' Protective Association, and

Harold Williams, vice-president and national organizer of the International Alliance of Theatrical Stage Employees, went to Washington last week to interview Federal fuel officials.

Mr. Johnson declared that he had set forth a full description of theatrical operations from the standpoint of fuel, and had shown that theaters accommodating thousands of persons use less light in a day than a dozen families do. Furthermore, he produced figures showing that in the majority of New York theaters the fires are banked at the time the audiences assemble.

At a meeting, early in the week, at Turn Verein Hall, No. 1253 Lexington avenue, 2,000 members of the musicians union voted to draft a strong letter of protest against the closing of amusement places in which it would be pointed out that the 6,500 members of the union depend exclusively for their livelihood on places of amusement. Charles Crickmore, assistant president of the International Alliance of Theatrical Stage Employees and Moving Picture Operators, went to Washington to present the views of the theater's mechanical help. There are 20,000 men in this alliance, and of these, according to Mr. Crickmore, about 3,000 are located in New York and Brooklyn.

A prominent official of the Actors' Equity Association said that the closing order would have a serious effect upon the players.

"Our society has been active in patriotic work," he said. "We have seventy members in the service. We have all sold Liberty bonds and made speeches for the Red Cross and other war activities. Now we are faced with the possibility of losing our means of livelihood."

Order as it Affects Amusements

Fuel Administrator Garfield's official statement regarding the change in the closing order and the order as it applies to the operation of amusements, is as follows:

"The United States Fuel Administrator has to-day changed the days on which fuel is not to be used for theaters and other places of amusement from Mondays to Tuesdays. This change is made to accommodate the holiday crowds on Mondays. The prohibition upon the use of fuel for heating such places of amusement on Tues-

day includes the use of fuel for lighting. The regulation issued to-day reads:

"Regulation making the provision of Section IV. of the Fuel Administrator's regulation of Jan. 17, 1918, applicable to theaters and other places of amusement, referred to in paragraph (C) of said section, upon Tuesdays instead of Mondays."

"In order to accommodate public holiday attendance, fuel may be burned on any of the Mondays beginning Jan. 21, 1918, and continue up to and including March 25, 1918, for the purpose of supplying heat for theaters, moving picture houses, bowling alleys, billiard rooms, private or public dance halls, or any other place of public amusement; but no fuel shall be burned on any Tuesday, beginning Jan. 22, 1918, and continuing up to and including Tuesday, March 26, 1918 (except to such extent as is essential to prevent injury to property from freezing), for the purpose of supplying either heat or light for any of the places of amusement aforesaid on any of the Tuesdays above specified. To the extent indicated herein the regulation of the United States Fuel Administration, dated Jan. 17, 1918, is hereby modified."

ELSIE JANIS TO SAIL

To Appear in "The Munitionette," in London, Under Direction of de Courville

Elsie Janis will shortly sail for London to appear in a new production under the direction of Albert de Courville. A musical comedy, entitled "The Munitionette" has been selected for her re-appearance in the British capital. Following her engagement in London it is probable that a season in Paris will be arranged for her by Mr. de Courville.

Max Marcin's melodramatic comedy, "Cheating Cheaters," will be presented by de Courville at the Strand Theater, London, next week.

"FOLLOW THE GIRL"

Shuberts to Present Musical Play by Blossom and Parenteau

The Shuberts have taken over the Hitchcock and Goetz production of "Follow the Girl," a musical comedy by Henry Blossom and Zoel Parenteau, and the piece will be seen in New York in a few weeks. Heading the cast will be Margaret Romaine, Walter Catlett, and William Danforth. Joseph Riter had originally intended to present the piece. When he abandoned his season's plans he disposed of it to Hitchcock and Goetz.

THEATRICAL WAR REACHES BUFFALO

K. and E. Transfer Attractions from Star to Majestic Theater —\$1.50 Scale to Prevail

BUFFALO (Special). — The theatrical war between Klaw and Erlanger and the Shuberts has extended to this city. The latest local development in the country-wide conflict is the transfer of the Klaw and Erlanger attractions from the Star to the Majestic Theater. Beginning Monday night, Jan. 21, the Majestic will play the attractions of Klaw and Erlanger, and their allies and the Star, which, with the Teck, has been the principal playhouse, will be devoted to the productions of the International Circuit. Dr. P. C. Cornell will assume the direction of the Majestic, in addition to continuing as manager of the Star.

The principal reason for the change in theaters is due to a desire on the part of Klaw and Erlanger to have a larger playhouse with which to compete with the Shuberts. The latter control the Teck, which is the largest theater in Buffalo. The Majestic, however, is a much larger playhouse than the Star, and the stage and seating capacity are of such size that the management will be able to present the big productions at a scale of \$1.50 in nearly every instance.

Reduction of theater prices is being put in force as in other cities, and it will be possible for attractions to play the Majestic at a \$1.50 scale and still make a profitable showing, whereas at the Star most of the plays and musical comedies were forced to charge \$2 and \$2.50 top prices in order to return a profit. Some shows will continue to demand \$2 at the Majestic, but they will be few.

The first attraction to play the Majestic under the new policy is "Rambler Rose," in which Julia Sanderson and Joseph Cawthorne are appearing. Last week the playhouse was closed in order that a number of changes might be made in the interior arrangements. The theater is modern and up to date in every particular and contains a stage of sufficient size to accommodate the largest revues and extravaganzas.

LUMINOUS PAINT SIGN AT CORT

Deprived of the use of electric lights for advertising display purposes, owing to the coal-conserving regulations of the Fuel Administration, John Cort has put in use at the Cort Theater a phosphorescent paint sign which is attracting attention along Broadway.

Incandescent globes are still used in the sign bearing the name of the theater and the attraction, but the letters have been heavily outlined in luminous paint. The light, while it is not of the same candle power as electricity, is discernible to passers by on Broadway.

SARG MARIONETTES COMING

Tony Sarg's Marionettes, which recently made their New York debut at the little Neighborhood Playhouse in Grand street, are to be presented in Broadway. Messrs. Norworth and Shannon are to introduce the puppets at the new Norworth Theater in West Forty-eighth street, for a series of special matinee performances, beginning on the afternoon of Tuesday, Jan. 29.

TO GIVE "MERCHANT OF VENICE"

Edith Wynne Matthison and a specially selected company will present "The Merchant of Venice," on Friday, Jan. 27, at 3:30 p. m., and Saturday morning, Jan. 26, at 10.30, to be followed by two performances of the same play on Friday afternoon and Saturday morning, Feb. 1 and 2.



"SEVENTEEN" IN MANUSCRIPT FORM

Booth Tarkington's comedy provides studious moments for Stuart Walker, producer of the play, and Lillian Ross, who appears in a prominent role

FIRST ARMY CAMP THEATER OPENS

"Cheating Cheaters" Plays Camp Sherman, O.—Other Openings Announced

Mittenthal's production of "Cheating Cheaters" is the first regular attraction to play the army camp theaters. It appeared at the Liberty Theater, Camp Sherman, O., Jan. 12.

The opening dates of other camp theaters are: Camp Custer, Sunday, Jan. 20, with the Rodha Royal Circus; Camp Taylor, Cincinnati Symphony Orchestra, with Victor Herbert conducting initial attraction, Monday, Jan. 21. The official opening at Camp Devens will take place on Jan. 28, with "The Gulf Between," a film feature in natural colors as the attraction for three days. On the same date Camp Pike will open with "Mary's Ankle," while Camp Gordon will have "The Million Dollar Dolls" as its first attraction the day previous.

Four of the other camps, Dodge, Dix, Meade, and Jackson, are listed to open Feb. 2, while Camp Lee is to be in readiness by March 1. There isn't much chance of either Camp Lee or Camp Upton getting its theater ready before May 1. Camp Meade's opening attraction will be "Very Good Eddie."

The booking for the Camp Sherman theater, the first to open, include "Princess Pat," "Bringing Up Father," "Furs and Frills," Rhoda Royal Circus and "Daddy Long Legs." These attractions will play there within the next two weeks.

Following is a list of the managers who have been appointed for the various camp theaters:

Maurice Greet, Camp Devens, Mass.; George H. Miller, Camp Upton, N. Y.; Harry Clay Blaney, Camp Merritt, N. J.; Will O. Wheeler, Camp Dix, N. J.; Charles E. Barton, Camp Meade, Maryland; John L. Farrell, Camp Jackson, S. C.; Frank P. Weadon, Camp Gordon, Ga.; Henry H. Winchell, Camp Pike, Ark.; Julian Anhalt, Camp Dodge, Ia.; Edward W. Fuller, Camp Custer, Mich.; Charles Scott, Camp Taylor, Ky.; Frank J. Lea, Camp Sherman, O.; Edward A. Braden, Camp Lewis, Wash.

LARGE WAR REVENUE

Amusements in Pittsburg District Will
Bring Annual Income of \$4,200,000

PITTSBURG (Special).—The annual income from taxes levied upon amusements in this collection district will amount to \$4,200,000, according to tabulations given out by United States internal revenue officials here. The first month's return of the new war tax on theater and motion picture admissions shows that the total amount to be received monthly from this source for Uncle Sam's war chest will aggregate approximately \$350,000.

These figures greatly exceed the tax paid on tobacco products and run a close second to the tax paid on beers and ales, it is shown.

According to an internal revenue official there are about 600 theaters and motion picture houses in this district, attended by about 1,346,100 persons.

"EILEEN" PRODUCTION DESTROYED

Joe Weber lost his "Eileen" production in a fire which destroyed the Victoria Theater, Dayton, O., Jan. 14. The company was on its way over a long tour of the Pacific Coast. The company is on its way back to New York, following a decision on the part of Mr. Weber to abandon a plan to build another production.

HEARD ON THE RIALTO

The announcement that a dramatization, by Channing Pollock, of O. Henry's "Roads of Destiny" is to be presented by A. H. Woods, recalls to mind the fact that no work of O. Henry has been seen on the stage since "Alias Jimmy Valentine" was produced several years ago. Mr. Pollock, it is understood, has long had a great appreciation of the dramatic possibilities of the short stories of the late author, and arranged some time ago to prepare a stage version of several of the stories in the volume entitled "Roads of Destiny."

It was in "Alias Jimmy Valentine" that H. B. Warner won his greatest success on the American stage. For several years Warner has been winning repute in motion pictures, although his presence at recent play premieres indicates that he has still a very warm affection for the field of the drama.

A dramatic critic who writes a play may be reasonably sure of a production by applying to Oliver Morosco. This manager has taken the Hattons, formerly identified with the Chicago Post; Alan Dale, of the New York American, and Ashton Stevens, of the Chicago Examiner under his wing in the space of a year. Two comedies by the Hattons, "Upstairs and Down" and "Lombardi, Ltd.," are now playing under Mr. Morosco's direction, Alan Dale's "The Madonna of the Future" is scheduled for early presentation in New York, and Mr. Stevens's new play has just been produced in Los Angeles.

The tradition that war plays will not succeed in New York seems to have been destroyed in the cases of "Billeted" and "General Post." Perhaps, the reason lies in the fact that both plays are based upon comic situations growing out of the war.

Hitchcock and Goetz have decided to abandon the tour of "Words and Music," the revue which was recently presented at the Fulton, and the production has been sent to the storehouse. The failure of the revue to win the instant approval that attended "Hitchy-Koo" has not discouraged the producers, and they are making plans for the presentation of another piece in which Hitchcock will be seen in New York next Summer.

The scene in "The Cohan Revue," in which certain of the critics were lampooned, has been eliminated, as a result of which, it is said, requests from actors for free seats are not as numerous.

In a characteristic statement issued to the press, Arnold Daly says that he "is going to have a very great success with Hermann Bahr's brilliant comedy, 'Josephine,'" and that "it might be advisable for the public to give their orders for seats at the earliest opportunity."

Warehouses in which scenery and other theatrical properties are stored are meeting with ill fate these days. Within the period of a week fire has destroyed the entire scenic equipment of the former productions of the Charles Frohman Company and William A. Brady. The financial loss in both cases is considerable, and places additional burdens upon these producing managers in a season in which the burdens are unusually severe.

Arthur Hopkins's book about the stage, for which the interesting title, "How is Your Second Act?" has been selected, went to press last week. The book presents the opinions of the producer upon dramatic criticism, acting and play producing. A preface has been written by George Jean Nathan. The publisher is Philip Goodman.

A new war play by Shaw, called "Augustus Doing His Bit," has found its way to the desks of American managers. The piece concerns Lord Augustus Highcastle, dispatched from London to put war enthusiasm into the village of Little Piffington. Highcastle, it seems, was born into the governing class. "The Foreign Office is staffed exclusively with his relatives." He has three German brothers-in-law, and "nothing else in the world produces so strong an anti-German feeling." Owing to its satirical vein—it is directed at stupid, clumsy, and complacent officialdom—it is unlikely that it will be produced while the public temper is in its present state. But when the war is over—then, in company with the Irish playwright's earlier war play, "O'Flaherty, V. C.," it will undoubtedly bring spirited competition among the local managers for the American producing rights.

F. Ziegfeld, Jr., has brought an innovation into Chicago theatrical affairs. In co-operation with Harry J. Powers, manager of the Illinois Theater in that city, he has arranged a system of "blizzard checks," which provides that each purchaser of a ticket to the "Follies" shall be given a blizzard check entitling the holder, who on account of blizzard or storm may be prevented from reaching the theater for a specific performance, to a seat at the Illinois some afternoon or evening during the remainder of the run of the production. This is said to be the first time in the history of the theater that checks of this nature have been issued.

CHANGE IN PROGRAM

A comedy, entitled "Habit," by Frank Dare, was substituted for William Butler Yeats's playlet, "The Hour Glass," in the new program of one-act plays which the Washington Square Players presented last Monday night. A review of the bill will appear in the next issue of THE MIRROR.

MUSICAL PLAY TO OPEN HOUSE

"Honor Bright," a new musical play by Catherine Chisholm Cushing, will open the new Vanderbilt Theater in West Forty-eighth street, early in February, under the direction of Harry Carroll and William A. Sheer. Grace La Rue and Harry Fox will appear in the leading roles.



W412, N. Y.
ROMANCE IN THE RUD
Laurette Taylor and J. W. Kerrigan become acquainted in unique manner in "Happiness"

DALY ASSURES PUBLIC

Best Seats for "Josephine" May Be
Obtained at Box Office

Arnold Daly has issued a statement that during the run of "Josephine," the best seats can be obtained at the box-office at the regular prices and that if a patron is informed that all the good seats are sold for weeks in advance that this will be a bona fide statement. "However," says Mr. Daly, as that condition of affairs has never prevailed in my entire career, perhaps the public need not worry about that possibility. Further, it is thoroughly understood that the hotel newsstands and the ticket libraries are entitled to their usual fifty cent advance upon the box-office price and no more under any consideration.

"If any patron reports an overcharge I guarantee that the excess will be refunded and further, that the offender will have no more tickets for 'Josephine,' during its run at the Knickerbocker Theater. With the earnest co-operation of Klaw and Erlanger, proprietors of the Knickerbocker, and of Harry Sommers, the house manager, I further guarantee that no speculator will control any block of seats in advance."

PREMIERE IN PITTSBURG

Pitt Theater Company and K. & E. Present "Sick-a-Bed" for First Time

PITTSBURG (Special).—"Sick-a-Bed," a new comedy by Ethel Watts Mumford, was presented by the Pitt Theater Company, by arrangement with Klaw and Erlanger, for the first time on any stage, last Tuesday night at the Pitt Theater. The company includes Mary Boland, Edwin Nicander, George Parsons, Dallas Welford, Charles E. Evans, John Flood, Marie Newcomb and Julia Ralph. Edgar MacGregor staged the production.

ZIEGFELD TO STAR ROGERS

Florenz Ziegfeld will star Will Rogers, the cowboy comedian, next season. It is Mr. Ziegfeld's plan to have a comedy written around the life story of Rogers, who started as a cow puncher in Oklahoma years ago. The story will start on the cattle ranges and wind up on Broadway.

Rogers, at present, is appearing in the "Ziegfeld Follies" on tour.

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WHY BE TOO SERIOUS?

RIGHT or wrong, the better element of the world avoids individuals who take themselves too seriously. The thought must have occurred to many that some of the branches of this Government are becoming more serious than practical. True, we do not realize the effects of this war as they do on the other side. Precaution is a good preventive to keep in stock, but there be many, and they are not all managers of theaters, who doubt whether present conditions call for closing play-houses.

Besides, the habit of regarding every condition too seriously is apt to produce a certain brand of ennui which results in hysteria. London and Paris, and we believe Berlin and Vienna, tried to be too serious in the early stages of the war, in closing theaters, and have gone back to the old plan of permitting plays which obtained before the conflict. It has not added to the horror of the fronts. Philosophers the world over have preached the gospel of cheerfulness for all ailments. That it is more efficacious than its opposite no one but a hypochondriac will deny.

The conservation of fuel by theaters by closing playhouses on certain days may be worth while, even a necessity to a degree. But the powers at Washington have overlooked the fact that in conserving fuel they are putting out of employment an army of people in the service of the theaters. This must create wide complaint, and at a time when the Government needs all the sympathy it can get. The Government ought to bear this in mind. There are two sides to present conditions in the theatrical world.

THE CRITIC AND HIS CRITICS

THAT good old newspaper, the Philadelphia Public Ledger, in an editorial on the dramatic critic says there be many who are obsessed with a desire to hit him. Human nature. The critic hits others more frequently than otherwise, hence the instinct of reprisal. The P. P. L. proceeds to discuss a statement made by one of its correspondents, to wit, that a criticism written on the spur of the witching hour, just after the critic has seen a first performance, is more apt to be correct than it would be if written a week later.

The adage, strike while the iron is hot, is the essence of criticism. A more homely and more ancient saying is, serve cakes from a hot griddle, likewise applies to play criticism.

The captious try to fortify their claims for a belated critic on the ground that the longer the critic has to think, the more apt he is to be correct. The every night critic is also a reporter, and if a reporter at a late hour in the night should wait until the next day before turning in his account of a news event, he would be sent to the cashier's window for his pay up to the moment of his tardy report, if the city editor expected to stay on his job.

The reporter often finds that his account on a news event is lacking in some details, but these do not make his first account of no value if he inserts the details twenty-four hours later.

The dramatic critic may find it necessary to change some of his impressions of a first night, before the week is out. This does not destroy the value of his first criticism which, on the whole, contains as much as the man or woman who saw the first production cares about.

Instinct is the offspring of experience, and when a critic has had experience he is not apt to veer very far from the right path.

SHORT ON INTROSPECTION

AGAIN a dissertation on the threadbare inquiry, Why did a certain "great play" fail in New York? It was a triumph in Paris where it was christened. It was, as an advocate says, "one of the most powerful and thought compelling pieces" that the advocate ever saw put upon the stage; "a drama," continues the advocate, "indeed so fine and sweeping in its logic and philosophy as to be classed with those all too rare creations which we speak of as unforgettable," and so on.

But it had a run of only four weeks in New York. Why? The advocate answers, "Because of that *bête noire* of American theatergoers possessed of a belief that it was one of those highbrow things." The advocate continues, "The failure lay in a certain native characteristic—the opposition—generally subconscious, to introspection and self analysis which this play directly invites." Furthermore, the American "rebels at self analysis, or to a reflection on his own elemental emotions, or on his basic weakness. . . . No characteristic of Americans is more predominant than this disinclination to indulge in introspection."

There is no intention of raising a rumpus over the opinion of the advocate of the play in question. Felix Orman is his name. He writes well, if he is disappointed and severe. He "doted" on this play and, to descend to the level, he is "sore" because New York did not toss its hat in air as he has done. The play deserved a better fate, we admit. Many a good play has failed here and elsewhere. There are reasons for such failures. There is no need of lining them up here.

A plain if blunt reason for the play in question is that it required from the theatergoers who saw it, introspection and analyses. As we have tried to explain more than once in the MIRROR, this is the one, or the two things, which make theatergoers weary. They do not go to the theater to introspect, or to analyze. That is for the critics and the magazine reviewers. The theatergoer pays his \$2.50, plus the Government tax, to be amused, to rest from the introspection and analyses of the day, of which there is too much in business. It may not be the "highbrow" attitude, which is all right in its way, but it is not

what the theatergoer pays to see. This may or may not be charitable to the intelligence of the patrons of the theater, but it is the truth, and the sooner producers of such dramas as require introspection and analyses get it into their heads the better it will be for their business. A play may be instructive, it may carry a great lesson, it may be produced with every adjunct of success, without the aid of introspection or solemn thought.

LOOKING OVER THE TOP

WE are stealing this from an article to appear in next week's MIRROR.

It is a reply to one of a list of questions sent to a carefully selected list of motion picture producers and distributors.

The question read: "Do you regard legitimate theaters (now dark because the road show business is practically dead) as a market worth cultivating?"

The answer is: DOUBLE YES!

This is the obvious response of a business man who is tall enough to see over the top of a rut.

Some of his fellows are a bit different.

They have sunk so deep that they need a periscope to view a new horizon.

Empty theaters dot this horizon—theaters that will return profits as soon as they offer entertainment.

Progressive business does not stop at a carefully developed system operating in a limited circle.

Exchanges, contracts, programs are a part of a system that is good as far as it goes.

But if it is not sufficiently elastic to embrace a new market it needs revision.

More than enough pictures are being produced to meet the needs of the fourteen or fifteen thousand exhibitors in the country.

The industry demands more room.

Now is the time to go over the top and cut the red tape entanglements of petty precedent.

The theaters are there, the audiences are ready and waiting and the product of a hundred studios is available.

Managers of legitimate theaters (closed until further notice) may be reached by personal solicitation, by letter, or by advertising placed in a publication that they read.

To let slip this opportunity for broadening the entire motion picture business, is folly.

NEW ATTRACTIONS FOR THEATERGOERS "THE HERITAGE"

Melodrama in Four Acts, by Eugene Walter. Produced by the Shuberts, at the Playhouse, Jan. 14.

Antonio.....Cyril Keightley
Giuseppe.....Walter D. Greene
Enrico.....Hermann Lieb
Floretta.....Olive Oliver
Maria.....Madeline Delmar
Emily.....Margaret Vaune
Anna.....Louise Seymour
Georgette.....Eleanor Williams
Inspector X.....Lowell Sherman
Paul Young.....George Burton
Luigi.....Franklin George
Joe Ross.....Howard Sydney
Giovanni.....Antonio Salerno
Police Sergeant Ferris.....John Ward
Police Captain.....Gordon Burby
First Policeman.....Alfred Noone
Second Policeman.....Frederick Grace
Third Policeman.....Frederick Beane

No one possesses a wider knowledge of the ingredients of melodrama and the methods in which to mix them than Eugene Walter. His playwrighting laboratory has attained great repute in the world of entertainment. So it is with unusual anticipation of thrills and adventures that we attend a Walter premiere. We feel certain that we shall see a play in which there is vigor in characterization, tensility of action, simplicity and directness of dialogue, in which a succession of conflicts (mental, physical and spiritual) will bring excitement and suspense which are necessary theatrically for the preservation of our primitive instincts.

In "The Heritage," his latest experimentation, Dr. Walter has not failed in exhibiting a substantial residue of his favorite essentials, but in the report accompanying the experiment he fails to show his usual convincingness, the usual ingenuity with which he builds up his work.

Hereditary homicidal mania furnishes the theme of the melodrama, and the action revolves about a Sicilian who, while possessing a superficial culture, is at heart an assassin for the sole sake of assassination. An ancient and dishonorable line of bandits forms the ancestral tree of Antonio, and he has inherited a lust for murder that seemingly cannot be subdued. All over Europe are traces of his bloody crimes and finally he takes up residence in a refined district of New York, where, with his sister Maria, he attains prominence in the artistic and society worlds.

The police of New York are on his trail and eventually he is caught red-handed in a den of murderers while plotting the death of his enemies. It is mainly through the resourcefulness of a detective—known in the play as Inspector X (a figure based, it is said upon the unfortunate Petrosini, who was killed a few years ago in Italy by agents of the Black Hand)—that he is apprehended. Hereupon takes place an interesting battle of wits, in which the detective comes off winner and which concerns the homicidal tendencies of Antonio. A deal is made between the two by which the detective is received in the criminal's home as a guest and friend for eight months, as a means of studying and restraining, if possible, the latter's impulse to murder.

For four months calmness and order prevail, but the old instinct begins to reassert itself in Antonio, and he plans a trip to Italy where he can get rid of his Nemesis with greater facility. And on a balcony in a Naples hotel the detective, who has followed him in his persistent effort to help him, is shot in cold blood. The last act takes place in New York and reaches its climax in the hysterical confession of Antonio—a confession inspired by the sound of a mournful dirge played for the funeral of the inspector.

TRANSPORTATION PROBLEM NOW TROUBLES BIG CIRCUSES

Pennsylvania Railroad Announces It Will Not Contract to Move Shows—Motor Travel Not Feasible

Unless transportation conditions improve to a considerable degree, the big circuses will undergo serious difficulties in attempting to make their scheduled tours next Summer.

The Pennsylvania Railroad has notified the circus companies in the East that it will not make any contract to move circuit outfits, and several of the southern roads intimate that they may be compelled to adopt a similar policy.

Representatives of several circus companies have gone to Washington to learn if there is any possibility of obtaining transportation. Thus far, the only circus that is known to have made its plans to follow its Summer circuit is the motorized circus, which has the backing of the Willys-Overland Motor Company and which travels entirely by automobiles.

Barnum & Bailey and Ringling Brothers' shows are in Winter quarters in Chicago, and for the present are unable to decide what to do.

A suggestion that the big circuses could dispense altogether with railroad transportation and could move by means of tractors and motor trucks is scouted by circus men of this city. Such methods of traveling might do for very small shows, they admit, but would be wholly out of the question for circuses of the size of Barnum & Bailey's. Hope has not been abandoned entirely, but every one familiar with the situation confesses that the outlook is gloomy.

The travel problem is not the only one that is worrying the circus officials. Food, labor and supplies are scarce, and expenses have jumped out of all proportion to increased revenues. The question of food for the menageries is also proving perplexing. Enormous quantities of meat and grain are being consumed by the animals in Winter quarters. It is recalled that the Germans had to put an end to the great Hagenback zoo at Hamburg because of the food necessities of the people.

Mr. Walter has constructed his scenes wherein occur the conflicts between the various characters with his customary photographic reality and adroitness, but in the attempt to introduce a love interest between the inspector and the sister of Antonio—a girl who has also inherited the blood lust of her ancestors and tortures her dumb pets—he fails to impress. Nor can he persuade us to give a sympathetic interest to the hereditary sinister power of the Italian degenerate. We are not particular about his reform because he himself is not, and he lacks the romantic glamour that makes the most persistent stage criminals attractive. He is a wary, staring-eyed, Chopin-playing crook, but he is not a convincing crook, despite the earnest and skillful performance of Cyril Keightley.

Lowell Sherman was a suave and aggressive inspector. Madeline Delmar was a compelling picture as the distressed sister, Olive Oliver gave an excellent performance of a family retainer, and Walter D. Greene was a forceful Giuseppe.

"SEVEN DAYS' LEAVE"

Melodrama in Four Acts and Six Scenes, by Walter Howard. Produced at the Park Theater, Jan. 17.

Rev. John Sharrow.....Frank E. Jamison
Kitty Sharrow.....Miriam Collins
Mrs. Keys.....Alice Belmont
Percy Skindles.....Edwin Taylor
Colonel George Sharrow.....H. Cooper Cliffe
Captain Cornelius Keys.....Galwey Herbert
Lord Arthur Pendennis.....Percy Ames
Lady Mary Heather.....Elizabeth Risdon
Stephen Darrell.....Frederick Perry
Madame Constance Morrell.....Evelyn Varden
Captain Paul Lamonde.....Edwin Forsberg
Major Terry Fielding.....William J. Kelly
Edgar Parsons.....Warren Hill
Fritz Oberdorf.....J. Fred Holloway

"Seven Days' Leave" is a small edition of a Drury Lane melodrama. The super heroics and super villainies, the mechanical devices designed solely to thrill, the obvious humors, the stenciled situations are all present and again perform the tried-and-true work that characterized the Drury Lane spectacles for so many years.

It is not an entertainment which will appeal to sophisticated theatergoers, but in spite of this fact there is reason to believe that it will attain wide popularity here. In the first place it is written in the patriotic spirit of the day and demonstrates vividly and wholesomely the glory of true devotion to country. And it is acted by an excellent cast which goes about its work with appre-

ciation of the message that the play conveys.

It would be an easy matter for extended ridicule to be applied to the melodrama, from the standpoint of construction. Objection could well be taken to the lack of genuine suspense, to the lack of resourcefulness in the author to provide his characters with the necessary mystery, to the absence of any sensational thrill which we are led to expect in such works. The author never permits us to believe for a moment that the hero may be a villain and the villain a hero. Halos and horns never become confused as was the case in such an excellent war melodrama as "Inside the Lines" and our interest is thus permitted to lag.

"Seven Days' Leave" centers about a swimming race between a feminine German spy and a courageous English woman, the result of which affects "twenty thousand American lives." Can the German woman in the person of Evelyn Varden reach the buoy in time to prevent the U-boat from rising to the surface, where it will be blown to pieces? Or will she be outdistanced by the English lady in the form of Elisabeth Risdon, whose signal at the buoy will bring the submarine within range of the battleship's guns? The answer is easy. Miss Risdon wins by one strong arm's length. In pulchritude, however, as it is revealed in one-piece bathing suits, the honors are about even.

The logic of the situation is not to be considered. One would think that the commander of the submarine would be as cognizant of the position of the battleship lurking nearby as of that of the transports which are taking American soldiers to France. However, no questions are asked and virtue is rewarded in the end. The English heroine is reunited to her Irish-American major, who had invented a submarine detector and who was chiefly responsible for the apprehension of the German spies.

William J. Kelly was breezy in the role of the major. H. Cooper Cliffe gave distinction to the part of a colonel. Galwey Herbert and Percy Ames divided the comedy roles of a captain from the ranks of the proletariat and a private from the ranks of the nobility; Edwin Forsberg was the roundly hissed German who posed as a Belgian army



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JANET DUNBAR.

Who gives a graceful performance of a Humble Model in "Lombardi, Ltd."

officer and whose machinations were brought to an end at the beginning of the third act.

"EVERYMAN"

English Morality Play. Produced by the Shakespeare Playhouse at the Cort Theater, Friday afternoon, Jan. 18.

Messenger.....Charles Rann Kennedy
Adonal.....William Raymond
Dethe.....Pedro de Cordoba
Everyman.....Edith Wynne Matthison
Fellowship.....John S. O'Brien
Cosin.....Percival Vivian
Kynrede.....Ruth Vivian
Goodes.....C. H. Meredith
Good Dede.....Antoinette Glover
Knowledge.....Adrienne Morrison
Confession.....Charles Rann Kennedy
Heaut.....Elsie Herndon Kearns
Strength.....Elna Larimore
Eye Witte.....Margaret Glage
Discretion.....Jane Stewart
Red Aungell.....Mercedes de Cordoba
White Aungell.....Constance Bennett
Doctour.....Charles Rann Kennedy

An artistic production has been given the revival of the fifteenth century English morality play, "Everyman," at the Cort Theater by Edith Wynne Matthison and her specially selected cast of players. The settings, designed in the Washington Square Players' studio, and the costumes giving fine contrast to the gray hangings of the background setting—which were designed from Flemish tapestries of the fifteenth century—were rich and simple and supplied a pleasing harmony of color.

The vitality of this old play still endures and the large audience that greeted its revival gave every evidence of finding keen enjoyment in the solemn sincerity of the fine old text.

Miss Matthison read the title role with beauty and understanding. Her transition from levity to religious seriousness was exceedingly natural. Pedro de Cordoba gave a rarely fine performance as Dethe and the remaining members of the selected company played gracefully and with sympathetic understanding.

PREMIERE OF "JOSEPHINE"

The date for the appearance of Arnold Daly as Napoleon in Herman Bahr's satirical play, "Josephine," at the Knickerbocker Theater, has been set for Jan. 28.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Attack on Government's Management of War Picture Activities Falls Short—Chapin Wins After Long Struggle—Discussing An Editorial—Giving Credit Where It Belongs

AN attack on the Government's management of war-movie activities by a Mr. MacMahon, fails conspicuously because one man of all the management seems to be to blame, whereas the "attack" is phrased to implicate everyone involved in this branch of the Government's work. It appears that motion picture entertainment has not been gotten to the boys in the American training camps as swiftly as lots of us would have liked, but this is explained by George Creel, who has been receiving the most direct co-operation of our National Association, in this wise: "I could not, and would not, consider the American situation at this time, since it was all important that we concentrate upon operations in France, Italy and Russia." The matter of supplying our home camps was a secondary one.

But now that the representatives of our "enlightenment" campaign have started their work abroad, some attention can be paid to the camp picture situation. This comes under the province of the National Commission on Training Camp Activities; and as Mr. MacMahon points out there is not a motion picture man on the commission. Knowing Raymond B. Fosdick, we know that this fault will speedily be remedied.

The MacMahon attack really lodges securely (provided there is not another side to the matter) against one individual of all those "involved." The National Association empowered P. A. Powers to establish free film service to the camps, and Lee Hammer, the Commission's delegate on pictures, insulted Mr. Powers and the National Association with "the warning that anything of the sort mustn't be a money-making affair!" Who is "Lee Hammer, the Commission's delegate on pictures?" Why is he "the Commission's delegate on pictures?" Who ever heard of a Lee Hammer in connection with any responsible motion picture enterprise? Of the thousands of active motion picture men who would gladly have given up their personal business for such a work, the Commission selects a total unknown who is so inexperienced that he warns the National Association, through its accredited representative, that its magnificent tender "mustn't be a money-making affair."

The duty of the National Association is plain. It can do no business with the Commission while the Commission's unknown moving picture expert continues in his post. Mr. Fosdick's duty is plain, also. He cannot expect the National Association to work with the Commission while the "delegate on pictures" remains the offender with whom the Association, in self respect, will not do business. The unknown Hammer, it seems, has given the work of camp film supply to the Community Motion Picture Bureau, a Boston concern of high standing, presided over by W. D. Foster, a well-known and practical picture man. Leading film companies have reduced rental rates on their output to the Community Bureau, because of the nature of the Bureau's work. These leading concerns are, of course, members of the National Association of the Industry. In other words, no matter how you look at it, the National Association is in a position to make itself

respected by the unknown "delegate on pictures." Will Mr. Fosdick forever alienate the picture makers and distributors who are so anxious to aid the Government in every possible phase of film activity? Or will he extinguish Mr. Hammer?

The Paramount is announcing "The Son of Democracy" via a series of interesting stories; but the most interesting "Son of Democracy" story of all is how its creator climbed to Paramount heights. If ever a man has had to struggle hard in behalf of an idea, it has been Chapin with the Lincoln-picture idea. He nursed it for fifteen years—fifteen years, think of it, "getting ready." Talk of patience—how many humans could hold out *that* long? And with discouraging tales on every side. "Good for the lyceum, but not for the movies," said some friends. "A great character, of course," said others, "but impossible to translate into moving pictures." "Good for a single film, maybe." "Forget it; stick to the platform; you'll lose your lyceum following." But Chapin wouldn't be daunted. He went ahead with his pictures. He had no vast studio or funds, but he accomplished wonders with the facilities on hand. Broadway gasped at the first theater showing of his Lincoln series. The scoffers changed their comments. And Paramount signed the ideal-pictures for their top-notch program. Returning from a recent tour of the country Mr. Abrams said to Mr. Chapin: "I was interested in your series before I went on this trip, but I am *enthusiastic* now. I had no idea of the real national appeal of these pictures. I discovered that there was no single item in our 'coming releases' list that was awaited with more eagerness by the exhibitors in the cities I visited."

All of which had been known to Chapin in the long struggle years. Close friends say that Lucille Chapin, sister of the Lincoln man, gave the latter no small aid in these same struggle years, that she worked by his side through it

all, and helped steer the ship into the Paramount success sea.

And talking of struggles—I note the ad of Sherrill's "My Own United States." Anthony Paul Kelly, who wrote this story (and considered by many the most successful photoplaywright in the United States) had no royal road to riches. He has been getting \$5,000 and \$10,000 for a photoplay of late—but. Back to 1913. Kelly had just come to New York and was receiving the writer's usual recompense of the time. Just after a short stay with Universal at the prodigious salary of \$50 a week, he fell ill. Tony hadn't been saving much on that fifty, because he is one those good boys who send money every week to the home folks. Well, they took him to the Polyclinic Hospital in Manhattan, and he just had enough over to meet the hospital's bill. And it was right after this that his luck turned: Lubin, the "best pay" for writers then, sent for him. I think he started to receive a thousand per story about this time. The fine thing about Tony is that in common with Doug. Fairbanks, Frank Crane, Edgar Lewis, and some others whose success has been noted here, he is the same modest, agreeable fellow. Isn't it a pity that success so often spoils the personal charm of so many people? Tony has been the cause of a double wonderment to me: A. Why he didn't go into directing and join the ranks of the mighty to which his genius would have entitled him? and B. Why no one ever had the enterprise or foresight to form a producing company that would control all of Kelly's writings? And even as this is written, I hear the latter project may become more concrete than a matter of Old Exhibitor wonderment.

They were discussing THE MIRROR editorial entitled "The Question of Entertainment." One of them read aloud the line: "Conditions have *made* audiences for superior screen entertainment, which in ordinary times would have required years to develop." They were

producers of super-feature plays. The editorial gave both of them more *hope* than their bosoms had held for many weeks.

"Why, of course," said one, "that's the other side of the picture. Conditions have forced some houses to close down certain days in the week, but as THE MIRROR shows, lots of big theaters are giving enough extra days to special features like ours, to balance the loss of the others."

And the speaker knew that THE MIRROR *knew*, because it was in touch with *every* class of theater in the country as the other trade papers could never hope to be. That reminds me of what an advance man for a theatrical attraction said to a movie man who was complaining of conditions:

"You people should complain! You are not only getting our best out-of-town houses, but you are getting their best open time. They seem to hand us the left-over dates!"

'Bout time Margaret Mayo's name went up on the Goldwyn boards as "Editorial Director." The art director and the general director receives his meed of notice, but the editorial one is going to get his due one of these days. Who mean more to the success of their firms' product than the Mayos, the MacAlarneys, the Hoaglands, the Mullins, Beresfords and Johnsons? Thank goodness Goldwyn has started the ball a'rolling! That reminds me of the six female executive geniuses, the producing side of the business has created: Mme. Blache, Miss Mathis, Mme. Petrova, Mrs. Selwyn (Mayo), Mrs. Smalley (Weber), and Mrs. Than-houser.

True, we were peeved at William Allen Johnston last week for his misconception of our "higher admissions" stand, but this issue we are for him because of what he said in his *last*. That prepares you for the production of a bouquet about us—but it's about Hearst and that regular writer, Brisbane. Says Johnston: "A word of thanks is due them for the outspoken manner in which they are taking up the cudgels for the motion picture. Both in combating ideas of false economy and senseless curbing for fuel purposes, these publications have been quick to speak. A rising vote of thanks is called for—and given." And to think that a club of movie men ever contemplated a resolution banning *moving picture* support of these very papers on the dangerous charge of disloyalty!

Speaking of "ideas of false economy," we note with pleasure that Walter W. Irwin, of Greater Vitagraph, in combating the Vanderlip ideas, has the same thought we expressed here the other week. We said then that we doubted if Mr. Vanderlip's remarks were calculated "to promote patriotism among the motion picture exhibitors who have worked so splendidly in behalf of those very causes with which Mr. Vanderlip has been so prominently identified." Mr. Irwin reminds Mr. Vanderlip that "practically every agency of the Government is now employing motion pictures in its war work—the Food Administration, the recruiting branches of the army and navy, the Liberty Loan man-



ALICE BRADY IN "WOMAN AND WIFE"
Screen Version of Charlotte Bronte's "Jane Eyre" (Select)

agers and the Red Cross all using it to further their work and to visualize to the people the things that America is doing in the struggle for democracy and civilization." Mr. Irwin makes this invincible point:

"Mr. Vanderlip speaks on the hypothesis that if the people will deprive themselves and thus accumulate savings, and will put all these savings into Thrift Stamps, the Government will thereby receive directly a much larger sum than it would obtain through a percentage tax on business. If the people followed this advice and put all their savings into Liberty Bonds or Thrift Stamps, so that the Government could return all that money to industry, the general effect would probably not be seriously prejudicial, but the fallacy of the hypothesis is that experience shows such preachments produce financial fear, financial fear produces hoarding and hoarding stops business and causes panic."

I'm going to put *that* in a frame and hang it over my box-office window!

And I am going to continue to wonder, with George Kleine, about the Vanderbilt Westchester estate, the Vanderlip automobiles and the Vanderbilt private Pullman coach!

John R. Freuler's new twice-a-week Screen Telegram emphasizes the remarkable growth of the movie news weekly since Herbert Hoagland shaped the original Pathe-American one. How the business changes! Gaumont followed up Pathe with their news reel and field was declared "covered to a sufficiency." Nowadays every important program releases one, some of them twice in the week. Their combined circulation is far greater than that of any chain of newspapers! A single fly, though, is in the ointment—the decision against Universal in the Humiston case, which is a practical denial of the news weekly's right to film public persons. Of course, it won't stand. The wheels of world progress move too speedily for such ancient thought. Duly enough, rulings of this type will be grouped with the other relics of legal antiquity—like the assumption of a western court that movie news weeklies were conducted for private profit and newspapers were not!

Mr. Trade Paper Editor, you're working too fast. And errors come with speed. J. Proctor Reed *isn't* the name of "Thomas H. Ince's personal representative." Almost that! *J. Parker Reid*. And Fred J. Balshofer, of Yorke-Metro, didn't arrive at the Claridge from Los Angeles and isn't going to "be in New York" for just "several days." He got in from picture-making in Maine (see your Producers' Notes) and will be at his *New York main office* until out-of-town scenes take him away



BILLIE RHODES,
Diminutive Mutual Star



A BIT OF DROLLERY IN "BUNKER BEAN"
Paramount Picture Starring Jack Pickford

again. Nor should "an up-to-date list" of exchange addresses carry Art Dramas. They have retired. And Greater Vitagraph's current releases oughtn't to include "The Fighting Trail." That ended long ago, and a new Duncan-Holloway serial has commenced. Thanouser is no longer a Pathe release, nor the Bickel and Ray comedies among the General's currents. "Jimmie Dale" and "Perils of Our Girl Reporters" were released by the Mutual's serial department long ago. Be slow, Mr. Editor—be sure!

Frank A. Keeney has it!

Says Keeney: "I shall not engage stars who have become famous in other lines of the profession, but are unable to make good in pictures. I believe the public likes names, but does not care for names which carry no merit in the specific line of entertainment with which they are affiliated."

With that sort of sense in the executive head, with Kirkwood for director and Kutler for editor—the Two Kays, you might say!—the Catherine Calvert producing proposition starts well. "Money tightness" and fuel shortage mean nothing in Mr. Keeney's more or less young life. He will do the first pictures in a leased studio, and then shift to his own, as soon as it can be erected.

If our good Government can permit the theaters to open on "Legal Holiday Monday" what a public benefit it would be! How it would allay the discontent of the non-working masses! Man would rather smile than growl—it's a fact. That's why movie houses do extra business during great city strikes. Some one ought to make the point to our good Government. (Oh, despite all this "incompetency" bull you read in the papers controlled by Big Business, the Administration knows *its* business!) Of course, the picture houses would have to permit another week-day to be lopped off, in fair exchange. And it might not be a bad idea to allow the strictly Monday-unemployed to enjoy themselves at half admissions, if the suggestion was acceptable to the Fuel gentlemen.

The squeal over Dr. Garfield's order had lots of interesting sidelights. Sanctioned chaps who nodded assentingly to laws that handicapped motion picture interests, suddenly grew red in the face and made the welkin ring with yells of "Business must not be ruthlessly inter-

fered with this way!" Well-fixed patriots who have shown the deepest possible solicitude for the boys who are going to fight for democracy, froze up at the suggestion that these boys' fathers, brothers or sisters receive pay for the shut-down period. A man told me to my face that he had worked for the first two Liberty Loan issues, but darn it if he would hustle for the next! HE WASN'T A MOVING PICTURE MAN. And you don't find that spirit in moving picture men. *They're for their President and every one of his acts, to the last man; and each propaganda campaign they enter upon for the Nation is rushed to with greater zest than the preceding one!*

"Something new!"

What a fake expression as applied to film announcements!

The "something new" is unusually some years old.

I've never seen it fail.

But the X-Ray pictures that Jack Cohn has secured for the Universal Screen Magazine are something new. The Universal has been very enterprising in this move. The X-Ray cinematography should make an intensely interesting release. But getting away from the layman—isn't the development of X-Ray cinematography most valuable to the medical worker? What is being done about it for *him*? Medical progress is made very slowly, due to a conservatism for which there is reason. There has been a war-time impetus, however. The laboratory of the film section of the Army Medical Department is in Washington, under the direction of no less a live-wire than Thomas Evans. What is *he* doing about X-Ray cinematography? He has it within his power, as has no other man in the world to-day, to bring it to perfection.

"THE CLOVEN TONGUE"

Next Russian Art Film Is Artistically Staged, Pathe Announces

Pathe's feature release for the week beginning Jan. 20, is "The Cloven Tongue," a Russian art film in five parts with a cast composed of the following players of the Moscow Art Theater: Nadya Lesienka, P. A. Bakshheef, N. V. Panoff and Sophie Karabana.

The general point of interest in this picture is a thoroughly engrossing story, interpreted by good acting and staged artistically. It is from the pen of A. M. Pushkin.

"INNOCENT" SHOWN AT THE ELTINGE Fannie Ward, in Photoplay, Greeted by Distinguished Audience

The Pathe Plays were given a most auspicious inauguration Sunday evening, Jan. 20, when A. H. Woods presented Fannie Ward in "Innocent," at the Eltinge Theater to an invited audience that was composed of people of prominence in theatrical and social circles.

Three years ago at the same theater, Mr. Woods presented the stage production of "Innocent" that proved a big sensational success. The return of the play to the Eltinge Theater in picture play form with Fannie Ward in the part originally created by Pauline Frederick, intensified the comparison between the stage and screen plays. As a stage play this production was greeted by the dramatic critics as a novel and strong dramatic work, but some objection was raised to the morbid and unpleasant character of the principal role. In the picturized version of Mr. Broadhurst's play, all of the critical objections have been overcome. The character of Innocent has been changed from that of a vampire to a pure, sweet, little girl whose main fault is impetuosity.

Many of the first night audience that attended the presentation of the stage production were on hand Sunday night to see the Pathe Play. Fannie Ward, John Milter and Armand Kalitz, accompanied by George Fitzmaurice, director of the production, occupied one of the lower boxes and among the many other prominent people present were Pauline Frederick, Lou Tellegen, Geraldine Farrar and S. L. Rothapfel.

STORY OF RUSSIA

Snow Scenes Abound in Alice Brady's Next Picture

Alice Brady, whose latest Select production, "The Knife," has been based on the play of the same name by Eugene Walter, is to go far afield in her next Select Picture. Scenes abounding in heavy snows and hard frozen stretches of country will be embodied in the new picture, which will again be under the direction of Robert G. Vignola, who likewise directed "The Knife."

"Ruthless Russia" is being considered as a title for the production. Although Miss Brady has but just finished her arduous work in the highly emotional role of the much suffering heroine of Eugene Walter's story, she will at once begin work on "Ruthless Russia," as both star and director are anxious to take advantage of the hard cold weather now prevailing, in filming the outdoor scenes.



MAE MARSH
In "Fields of Honor," Goldwyn

BIG NEWSPAPER CAMPAIGN PRESAGES PATHE PROGRAM

**Strong Advertising Matter Will Help Create Box-Office Values
in Nation-Wide Press Drive**

Indications that J. A. Berst, vice-president and general manager of Pathe, is the man with the plan and the organization to bring to exhibitors box-office value at equitable prices, continue to multiply.

Announcement, that in accordance with plans for greater efficiency in production many of the big Pathe plays would be made at the Paralta Studio in Los Angeles, has been made, and, as soon as they complete the pictures on which they are now at work, Frank Keenan, Fannie Ward, and Bessie Love will join the Pathe Pacific Coast colony already including Bryant Washburn, and Baby Marie Osborne.

Mr. Keenan has practically completed, under the direction of Ernest Warde, a picture which he confidently believes will be even better than "Loaded Dice." Miss Ward is now working in a famous Woods play, under the direction of William Parke, and Miss Love will soon finish "How Could You, Caroline?" a delightful story by Izola Forester, and Mann Page, under the direction of Frederick Thomson.

So much for production. As to other means of creating box-office value:

Pathe announces that the first four Pathe plays to be released on the new one-every-two-week basis; Fannie Ward in "Innocent," Jan. 27; Frank Keenan in "Loaded Dice," Feb. 10; Bryant Washburn in "Kidder and Ko," Feb. 24, and Bessie Love in "Spring of the Year," March 10, will be advertised in the following big newspapers:

New York *American*; Chicago *Examiner*; Los Angeles *Examiner*; Boston *American*; San Francisco *Examiner*; Cleveland *News Leader*; St. Louis *Globe-Democrat*; Des Moines *Register-Tribune*; Pittsburgh *Post*; Detroit *News*; Buffalo *Courier-Inquirer*; Philadelphia *North American*; Kansas City *Post*; Cincinnati *Tribune*.

The copy will fill a half page on each picture and will be used in connection with the theater presenting the Pathe plays first run in each city thus building business for it and all theaters booking the features.

The advertisements are of unusual design with silver print illustration, giving a remarkably striking effect. The copy on "Innocent" shows a big picture of Fannie Ward and two "stills." The heading is "Introducing the new Pathe Plays," and the features are characterized as "motion picture features with artistic productions, dramatic stories and popular players—a combination that assures entertainment of the highest order."

The advertisement on "Loaded Dice" is equally striking, being a column wider and showing a "closeup" of Frank Keenan and a strong "situation still." Mr. Keenan is characterized as the greatest American exponent of dramatic roles and further details about "Loaded Dice," affords him his best part, follow.

In addition to the newspaper advertising, Pathe is issuing a handsome booklet on Pathe Plays, further details concerning which will soon be available and what is authoritatively reported to be some of the best posters yet turned out in the industry. It will be recalled that the Pathe Art Department was recently greatly augmented and that R. Regalado is now manager with Prince Jean Paleologue, internationally famous as "Pal," as chief artist and the work of these

men and their corps of efficient helpers is causing a great deal of comment.

The advertising matter on Pathe Plays will be as follows: One style of one-sheet, two styles of three-sheets, lobby display consisting of eight 11 x 14 colored and sepia photos, 22 x 28 of scene, 22 x 28 of star, slide Pathe Art portrait of star painted in ten colors, two one-column cuts of star for newspaper use, campaign book containing music plot, advertising suggestions and press matter.

SERIAL WILL FOSTER PATRIOTISM

**"The Eagle's Eye," Coming Wharton Production, to Apprise
Public of German Intrigue in America**

William J. Flynn, recently retired Chief of the United States Secret Service, has made a public statement in reference to the production of the serial, "The Eagle's Eye," founded on a story by him exposing the plots and crimes of the Imperial German Government's spy organization in this country, and his reasons for lending his name to this enterprise.

Chief Flynn states that his object is to inspire patriotism and foster loyalty to the United States Government; to impress on citizens of every race and creed the importance of standing by the President; to encourage enlistment in the United States Army and Navy, and establish the fact that conscription is absolutely necessary to the safety of the country; to encourage purchases of Liberty bonds and financial aid to the Red Cross, and, finally, to do all possible to convince doubtful ones that universal democracy is essential to the peace and prosperity of the entire world.

"Propaganda in behalf of these objects," said Chief Flynn, "has been shown to be necessary. The people are entitled to a full knowledge of the Imperial German Government's crime against America. Motion pictures present a most powerful and novel medium to this end. The events depicted in my story treat of closed and concluded cases and deal with facts not hitherto made known, which are interwoven with a romantic fictional story to present them in an entertaining and interesting manner."



FANNIE WARD, JOHN MILTERN AND ARMAND KALITZ
In a Strong Scene from the Pathe Play, "Innocent"

"THE WIDOW'S MIGHT"

The next Julian Eltinge-Paramount picture to be released will be a comedy written especially for the star by Marion Fairfax, "The Widow's Might." This production was staged under the direction of William C. DeMille, the well-known director of "The Warrens of Virginia," Geraldine Farrar in "Carmen" and other popular screen hits. Headed by Florence Vidor, who also appeared opposite Mr. Eltinge in "The Countess Charming," the supporting cast includes various well-known names, such as Mayme Kelso, James Neill and Gustave von Seyffertitz. This photoplay is the popular female impersonator's third Paramount picture and, judging from advance reports, will easily prove his most successful film to date.



"THE WORLD FOR SALE"
Paramount-Blackton Production

C. B. DEMILLE ENTERS PLEA FOR SANE CENSORSHIP MOVE

**Director-General of Famous Players-Lasky Corp., Comments on
Los Angeles' Agitation for a Local Film Censor**

"Sane censorship would be a good thing for the motion picture industry in Los Angeles, but the matter of a sane censorship is a very hard thing to secure," declared C. B. DeMille, director-general of the Famous Players-Lasky Corporation, commenting upon the recent move by the City Council of Los Angeles to create the position of a local motion picture censor.

"If censorship is conducted in any city on reasonable grounds, it will be of value, not only to the public but to the motion picture industry. In Los Angeles at the present time, for instance, there are a few pictures seen on the screen which should undoubtedly be consigned to the flames. They are a bad thing for the industry, casting discredit upon the legitimate producers, who, I

believe, are doing the best they can to produce good, clean pictures:

"The great difficulty," continued Mr. DeMille, "is to secure a censorship which is not Czar-like. In certain cities, notably Chicago, we have had examples of censorship in which the official sets himself up, not only as a guardian of public morals, but also as a critic of art. It is a condition similar to that which has obtained in Russia. There the country has been burdened by high officials, who, overstepping their natural rights, have for personal or other reasons made themselves censors of matters both civil and religious, denying to the public things which are theirs by inalienable right."

"We have no room for Czar-like censors in America. Let them act with due reason and within their limitations. But let them keep their fingers off the matter of artistic criticism. If a film production contains matter which they would bar for purely personal reasons, such censors have no right to their position. 'Let us have sane censorship' is my earnest plea."

PRODUCING SERIAL

Production on Vitagraph's new serial, "The Woman in the Web," which will follow "Vengeance—and the Woman" on the Vitagraph program, is now in full swing, under the direction of David Smith, brother of Albert E. Smith and producer of a number of the O. Henry stories. Hedda Nova, the beautiful Russian actress who plays the part of a Russian-American princess, and J. Frank Glendon, popular star of many O. Henry successes who will be seen as an adventurous young American, are the stars of the new serial. They are supported by an exceptionally strong cast of Vitagraph favorites, including Otto Lederer and Ronald Bradbury, character actors of established standing. Albert E. Smith and Cyrus Townsend Brady are the authors of the scenario.

ZUKOR CALLS ON EXHIBITORS TO INCREASE THEIR EFFORTS

President of Famous Players-Lasky Urges More Advertising to Draw Full Patronage to the Theaters

Adolph Zukor, president of the Famous Players-Lasky Corporation, in an interview last week brought out not only the advisability but the absolute necessity of increased endeavors on the part of the exhibitor to cheer the nation. In this connection Mr. Zukor said:

"A golden opportunity lies before the motion picture theater exhibitor of to-day, which should be grasped at the psychological time.

"It has taken some time for the American public to realize that we are engaged in a mighty war, for the United States has fortunately occupied a position of great prosperity. With hundreds of thousands of our boys going to the front, however, we are beginning to experience the feelings that our allies encountered when their men rallied to the colors, and we should be guided by the events that took place in those countries.

"Our everyday life is being filled with little inconveniences, due to the enormous help this country is giving the Allies, and the newspapers teem with war news. Now is the time for the exhibitor to make his house the court of happiness and gladness for his locality, where his patrons will gather to relax the tension of the times, which fact he should bring out in his advertisements in newspapers, and in slides, etc. In so doing he will not only benefit himself, but will be performing a patriotic service for his community.

A Public Necessity

"In times of peace the maxim of 'all work and no play makes Jack a dull boy' was well recognized, and the film industry was brought to its present proportions because the American public thoroughly believed in it. In times of war, with the added mental burdens, the motion picture theater is more than ever a public necessity.

"Don't let your patrons mope in their homes, but bring to them the attractiveness of your theater by systematic advertising. There is no doubt that millions of people who have not yet been converted to picture patrons can be made regular 'fans' at this time, if they can be induced to appreciate the real benefits derived from attending your theater.

"Transportation facilities are such that the motion picture must fill the gap in the country's amusements caused by the inability of traveling companies to secure accommodations. Every available car is being utilized to transport food and essentials, and passenger trains have been eliminated from the schedules. Prices of admission for the speaking stage have gone skyward, and now, more than ever, is the picture theater the cheapest as well as the best form of entertainment.

Benefits Better Theaters

"The entire country is in a prosperous condition, and with the billions of dollars being spent by the Government this condition is enhanced. Of course, we must not blind ourselves to the fact that the cost of the commodities of life have gone up, and that the Government has waged a campaign of conservation which has educated the public to demand value for its money, but this really benefits the better theater and enables the manager to get higher admission prices. In speaking with our London representative, J. C. Graham,

I find that the same thing occurred in England, where the first-class picture houses, after four years of war, are prosperous, and those showing cheap films have suffered.

"Great war authorities have declared that the morals of the nations will play an important part in the quick conclusion of the conflict, and the motion picture theater can play an important part in maintaining the high spirits of the American nation. The exhibitor is now the purveyor of an article—amusement—which the public not only wants, but needs.

"President Wilson himself must have anticipated the part the motion picture would take in the war, for he declared, after a eulogy of the film, that he proposed to use the picture houses as the quickest means of disseminating information to ALL the people.

"Advertising is now essential to the exhibitor, for he should drive home the fact that HIS is the playhouse of comfort, amusement and entertainment, in which are presented the famous stars of the stage and screen. His advertising must be honest, however, and in many instances it will open the eyes of the exhibitor when he starts his advertising campaign to discover that he has nothing worth while to advertise if he is not showing the stars and the plays that the public demands.

"Many theaters will take advantage of the conditions which have arisen, and which will become more intense in the near future, and will capture increased patronage and prosperity by broadsides of publicity. Others will not, and they will have no one to blame but themselves and their lack of enterprise and appreciation of the important part they play in the general morale of the nation."

CALLED IDEAL PLAY

Work is progressing rapidly on the Victorian Sardon play, "La Tosca," at the Famous Players-Lasky studio in New York, which it is predicted will be the most pretentious offering yet made by Paramount. This photoplay is being directed by Edward Jose and stars Pauline Frederick in the title role. The part suits Miss Frederick ideally.



FOR "HER BOYS" IN CAMP
Mary Pickford Sends a Shipment of Tobacco

MAE MARSH GETS NEW PHOTOPLAY Quaint Actress Will Appear in Goldwyn Picture as Yet Unnamed

Mae Marsh, it is reported, will have one of the greatest acting opportunities of her motion picture career in a new production just announced by Goldwyn Pictures. In it she will appear as the young heroine of a romantic story of thoroughbred crookedness from the pen of Irvin S. Cobb.

The original story of the production was published in the *Saturday Evening Post* under the title of "The Webb." This title may not be used, it is said, for the screen version. Miss Marsh will begin work on it as soon as she completes the final scenes of "The Beloved Traitor," from the story by Frank Packard, upon which she has been engaged for several weeks.

In her new picture the little star has the role of the daughter of a man known to the world as the head of a prosperous detective bureau, but who, in reality, is chief of a band of shrewd and capable bank thieves who go in for the biggest of game and invariably get away with it through advanced methods and brainy defiance of the rules of common-sense thievery.

A distinguished director has been engaged for the production, which is already well under way scenically at the Goldwyn studios in Fort Lee. The name of the picture, the star's supporting cast and the identity of the director have not yet been revealed.

KENNEDY LEAVES GOLDWYN Report That Veteran Film Man Will Direct Hayakawa

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn Pictures Corporation and is understood to have completed plans to assume the personal direction of Sessue Hayakawa, the Japanese screen star.

Mr. Kennedy has been with Goldwyn almost from its inception, having first been manager of the Fort Lee Studios and later advanced to manager of productions. In addition to his executive activities he has at different times taken personal charge of the editing, cutting and titling of several of the company's popular releases. He is also co-author with Edgar Selwyn of "Dodging a Million," Mabel Normand's first Goldwyn production, to be released shortly.



DORIS KENYON.
Pathe Star in "The Hidden Hand."

GENERAL FILM MOVES UP-TOWN Offices in Berkeley Building Will Be Occupied Feb. 1

By a lease signed last week the executive offices of General Film Company will be located in the new Berkeley Building, 25 West Forty-fourth Street, New York. The change becomes effective February 1.

Thus another film company removes its headquarters up town from what was formerly a considerable motion picture district of New York. The quarters which the executive officers of General Film Company are vacating at 440 Fourth Avenue, at Thirtieth Street, were occupied by it for two years after its removal from the Fifth Avenue Building at Twenty-fourth Street. Before that the company occupied a location at 80 Fifth Avenue. The location now being relinquished is in the center of the silk district, which also has been known as a magazine district. However, in going up town General Film by chance is following former neighbors.

General Film will be found occupying the seventeenth, or top floor of the Berkeley Building, the whole suite being splendidly lighted from all sides. Accommodations will be maintained here for the executive officers, board of directors, auditing department, general sales department, legal department, and accounting department. The modern plan of office arrangement will prevail, the entire personnel of the offices occupying the entire space of the suite without partitions. This permits of diffusion of light and ventilation to best advantage, and promotes the co-ordination of office activities.

Mail intended for General Film Company's main office after January 31 should be directed to reach the new location in the Berkeley Building, 25 West Forty-fourth Street. The New York exchange office of the company remains at 71 West Twenty-third Street as formerly.

GOOD MOTION PICTURES CAN CONTROL PUBLIC PATRONAGE

Goldwyn Productions Increase Theater Attendance in Times of Depression—"Thais" Is Notable Instance

Bringing the public back to the box-offices of the motion picture theaters is in no sense a superhuman or even a difficult task, providing the producers of pictures "do their bit" by making powerful pictures, according to a Goldwyn announcement.

Testimony to this effect from hundreds of exhibitors throughout North America has been received by Goldwyn, this testimony being in the form of reports on the stimulation given to picture theater attendance by the past four Goldwyn releases—Rex Beach's "The Auction Block," Madge Kennedy in "Nearly Married," Mae Marsh in "The Cinderella Man," and Mary Garden in "Thais."

Much mystery is made in the industry of the means of determining "what the public wants" in the way of screen productions. Despite the great emphasis laid upon stars in screen production, it is proved week in and week out that poor stories will cripple and damage the reputation of even the greatest of stars, and it is therefore obvious that the story is of first concern in any well conducted producing organization. From the beginning Goldwyn has laid emphasis upon its stories and the sources from which they are obtained.

"Nearly Married," Edgar Selwyn's successful play, had proved its earning value on the stage, and with Madge Kennedy as the star when transplanted

to the screen, it at once duplicated its former record and brought the public flocking into picture theaters everywhere. Then came Rex Beach's story, "The Auction Block," a big, modern, every-day story.

Often there is inquiry made as to the power of what is primarily the "sweet, simple love story," the statement continues. Goldwyn's picturization of Edward Childs Carpenter's play, "The Cinderella Man," proved what a sweet screen romance can do for exhibitors. It is noteworthy that, out of several thousand contract customers, there have come only endorsements of the popularity and drawing power of "The Cinderella Man," and that there has not been a single objection or criticism received from any exhibitor. Much of the success of this production can be attributed to the skill of George Loane Tucker, the director, who gave to "The Cinderella Man" little touches and distinctions.

As was predicted, Mary Garden in "Thais" achieved remarkable results for exhibitors, and was of great benefit to Goldwyn business. The beauties of the production and the sensational success of this famous star in her first screen venture resulted in capacity business for North America's picture houses—establishing in many instances the top levels for attendance—which proves that good pictures can control public patronage.

GENERAL FILM CLAIMS PRECEDENCE

Director Declares Old Time Company Was First to Establish Economy in Distribution

Rumors of new alignments in the motion picture business now deal almost entirely with distribution and sales projects. The trade press has been full of discussion in the last two weeks, reports giving this or that group of manufacturers as getting together for the economical movement of film to the trade throughout the country.

Speaking of the situation a director of General Film Company said: "The extravagance that has been practiced for years in the duplication of exchange service received its first notable correction when General Film undertook to extend its facilities to the trade at large. Here was the 'clearing house' idea, or central station idea, in practical form and the first to be worked out. Big product immediately availed itself of General Film facilities under this plan.

"The result was so immediately successful that the attention of the entire trade became riveted upon General Film's innovation. Unnecessary overhead, for one thing, was done away with in this notable object lesson, and for another thing the exhibitor was so pleased with being able to book a variety of brands at one exchange that it now seems this should have been done long ago for his convenience if for no other reason. But the other reasons are highly important and contain the elements of the industry's salvation. The economy in handling motion picture product is so considerable in the use of one competent, efficient exchange organization like General Film, that it must save money for the exhibitor and the manufacturer and stabilize the whole industry.

"It is not surprising that the initiative taken with such excellent results by General Film should be followed with some-

what similar action by other thoughtful motion picture interests. In addition to having taken the lead General Film has a natural position of advantage. It is the oldest organized system devoted to film merchandising. The thoroughness of its organization is demonstrated by its ease in assimilating additional business, which occurred without the slip of a single cog in its great machinery. Moreover it is exclusively a service company, having no finger in manufacturing nor in the ownership of theaters. It is a free agent."



SCENE FROM "THE BEAUTIFUL MRS. REYNOLDS." World Film, with Carlyle Blackwell and Arthur Ashley.



MABEL NORMAN AS A NECROMANCER In Goldwyn's New Feature "Dodging a Million"

VETERAN FILM PRODUCER HAS NO USE FOR WEAK COMPLAINER

President of American Company Finds That Causes for Business Depression Are Not Properly Presented

BY SAMUEL S. HUTCHINSON

There has been everything but wisdom and foresight in the manner in which some of the film trade went forth gayly to meet conditions of which they knew nothing—and cared less. As long as the revenues continued to roll in, they jubilantly continued on their way, secure in the thought that the goose that laid the golden egg would hang around the premises permanently.

But when the revenues began to slow down, they stopped short in their tracks. They betrayed considerable resentful bewilderment and began to blame everybody but themselves for a condition which they created in their own wilful ignorance.

They have blamed the present situation in the film industry on the war—on taxes—on the apathy of the people—on the misunderstanding of the legislators—on everything but the right thing.

They are in a situation that they have created for themselves and they are tangled in a web of their own weaving.

For to paraphrase a well known quotation, "where there is no vision the pictures must perish."

Some of us who have been in the film business since it was started—who have learned to read the signs ahead and to look after our engines and see that they will carry us through in bad weather—who have sought to make the merit of our pictures speak for itself and who have tried to do business on the principle that there are still plenty of people in the country who like to be entertained with a wholesome picture of a tonic quality and a clean atmosphere—those of us who have learned this, are more than ready to do our share in helping to adjust the interests of the film industry to the changed conditions of to-day.

We are loyal to the motion picture.

We have been depending too largely on emergency action, as I view it. But before us there is a creative period in which we may utilize the apparent dullness of the industry to gather momentum for a future balance of prosperity and sincerity. There may be deflated values here and there; but such film producers as have had the vision to prepare for the reaction that we know must follow the first swift flights of fancy in the business, may hope to come through this crucial period with a greater financial security than before.

That is, if we eliminate the non-essentials and get down to brass tacks—and WORK.

ELSIE FERGUSON'S NEXT Sheldon's "Song of Songs" Will Be Forthcoming Artercraft Release

Simultaneously with the release of "Rose of the World," an Artercraft picture starring Elsie Ferguson, which has just been placed in the picture houses, comes the announcement that her next photoplay, "The Song of Songs," will be released Feb. 11.

"The Song of Songs" is from the play by Edward Sheldon, and was adapted to the screen by Charles Maigne and directed by Joseph Kaufman. It presents Miss Ferguson in an exceedingly emotional role, very similar to the one she interpreted in "Outcast."

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Letter from Reader—Vice of Playing Counter-Melody—Suggestion to Organists—Following Cue Sheets—Program of Organist Cooper at Rialto—Current Features

BY MONTIVILLE MORRIS HANSFORD

THE happiest moments of my movie-music life are when I get the chance to quote letters from my readers. The secret is that I get both "copy" and ideas at the same time. I have a letter before me which reads in part: "I didn't understand it before, but it is now apparent that I couldn't get along without THE MIRROR." (Happiness begins here.) "The amount of good that a department such as yours can do in the way of bettering movie playing is much. Continuous harping (or xylophoning) on ideals, with an occasional 'over the top' after some particular vice, is bound to have its effect. There is a certain trick I have noticed, and one player in this town has it to a nauseating degree, of putting in a counter-melody to every accompaniment, and even solos when he can, a third or a thirty-third above. He thinks it displays great musicianship, but the effect is barber to the nth degree. If you think it worth while, I wish you would give this trick an uppercut."

Counter-Melody Abuse

The above trick is one that has caused me some unpleasant squirming in my seat on several occasions, and there is one uptown house where the organist indulges in this counter-melody habit. Of course, as I hope I have made plain to many players with whom I have talked, it is the plane of the "house" that governs these things to a great extent. This sort of work is never done on Broadway, any more than that other trick of jumping up and down on the organ bench during the "ragging" of a comedy. Were such antics to be indulged in at the big places, the managers would have in the police immediately. The counter-melody style of playing has its followers, but they are not yet musically mature. I can sympathize with both the player and his listeners, for there was a time in my life when I would have parted with my shirt to hear this kind of art. A counter-melody is, like every other commodity, open to a common sense usage.

The letter goes on: "I read Schweitzer's interesting article in the *Console* (this was the experience of a new hand at playing pictures), and I noted that the music he selected at the start he found to be 'deplorably useless.' This is a common experience. The method I used at the start was this: I took ten years' copies of the *Etude and Musician* and cut out the better examples of waltzes, gavottes, mazurkas, two and one steps, marches, intermezzos, love-songs, etc., until I had a pile of single sheets a foot high. These I used exclusively until I began to recover from the sticky style of organ playing. Then I gradually and cautiously began to introduce organ compositions. When it appeared that I might hold the job I spent a little money (Scotch style!) on Herbert and Friml. My advice to organists breaking into the theatre would be to lay aside the organ music at first until they get well adapted to the work and have broken completely away from the church style of playing. This latter is not so easy as it seems. After that they can do more as they please, if they have any horse sense at all."

Suggestion to Organists

Here is a new scheme for the aspiring organist just starting in theatrical work. It is good and costs very little. It is a lamentable fact that the average church organist finds himself floundering when it comes to a list of pieces for picture programs. I know this, because I have had several of them on my hands, all of them perfectly ignorant of the common tunes of the day that are such an important part in movie playing. They had been brought up on old Bach to such an extent that they were lost when it came to playing the organ for good, plain people. Now, most of them don their slumming overalls and explore daily that land that has brought them the best musical outlook they ever had; the land of the things people like.

Many "oldtimers" were tickled by the presentation at the Strand last week of "The Mikado." I sat by one and he beat time clear through the whole performance. The music went well under Oscar Spirescu, and the parts were entrusted to seasoned singers, most of whom had done "The Mikado" on the road. Robert Pitkin sang "Ko Ko," and pleased everybody, including my "oldtimer." Arthur Aldridge, Marie Horan, Irene Audrey, Alice McComb, and Elsa Mahespadt took the other principal parts, and gave a highly intelligent and satisfying rendition of this most tuneful of light operas. Manager Edel promises other equally popular revivals in future weeks, ranging from Faust to Pinafore. Few, indeed, that cannot have their fill of good music in the Strand's comfortable auditorium.

Following Cue-Sheets

A line in Roy Myers' letter, quoted last week, suggests a somewhat upsetting thought in regard to the "cue-sheets" sent out by the film companies. He said he never followed the musical numbers suggested in those lists. I don't know whether this is disquieting to the film people or not. I have no doubt they say, "Let the blame be upon the player's head." It all works around to the same old point, that where there is a leader who is a musician he will want to program after his own ideas, and especially after his own library. Many of the leading houses make little use of the cue-sheets sent out. I know conductors who spend plenty of money and most of the hours of the night getting together proper music for big pictures. Programs at best are merely suggestive, and are probably most appreciated by the small town players. The musical numbers suggested on this page are primarily for small players and for bringing to the notice of such any new numbers that might prove a help to those out of touch with the big musical centers. Much more interest attaches to what a player actually played for a picture, as in the case of Mr. Cooper's program.

Manager Rothapel is using his chorus people to good advantage these days, and with such forces it is possible to give many pretentious musical numbers. As, for instance, the working of the overture at the Rialto last week. The orchestra played selections from

Lohengrin, and as they reached the bridal song a chorus, male and female, appeared and sang it. Another novelty was Amy Woodforde-Finden's *Temple Belis*, sung excellently by Signor Bonelli, with a refrain by the male chorus. Both these numbers brought forth much applause, as did Mlle. D'Espinoy in her song, *Rataplan*, from Donizetti's *Daughter of the Regiment*, in which she also had the assistance of the chorus of men.

Mr. Cooper's Program

It is always interesting to know what leading players use in their work, and Mr. Cooper has kindly given me his program for "The Seven Swans." Mr. Cooper, by the way, never uses any music, but plays entirely from memory.

Musical Cues for "The Seven Swans"

These are four themes, as follows:

(A) Witch, Hänsel und Gretel, Humperdinck.

(B) The Brothers, Le Cygne, Saint-Saëns.

(C) The Good Fairies, Festival Dance (Sylvia), Delibes.

(D) Prince Charming's Love, waltz from H. u. G., Humperdinck.

At opening, *Bal de Noces*, Burgmeier. Princess summoned to King, *Babillage*, Durand. Ball bursts and Witch appears (A). Betrothal Dance, *Dance of the Hours* (Gioconda), Ponchielli. Ball bursts (A). Brothers turned into Swans (B). Witch appears to peasant (A). Court learns news, *Improvise*. Princess sees Good Fairies (C). Princess goes after Swans, *Valse of the Hours* (Sylvia), with care. Princess floats away in umbrella, *Lullaby* in 6/8 time. Sand Man, *Valse of the Hours* (Sylvia). Princess finds Swans (B) entire. Prince Charming, short improvisation with trumpet calls. Swans draw boat, *Swan motive* (Lohengrin), Wagner. Prince Charming comes to Princess (D). "That night" (C). Princess shot by hunters, *Dramatic improvisation*. Rescued by Prince, *Canitena in D flat*, Salome. "Astrologer" arrives at Prince C's court, *Intermezzo* (Naila), Delibes, until dancing stops. Prince leaves Princess and Princess goes back to her own country, *Lamento*, Gabriel-Marie. "Nothing could keep the Prince's thoughts from his lost love" (D), pp. Trial of Princess, *Cyrano, Intro. to Act III*, Damrosch. Prince Rat-a-tat. First few bars of *Midsummer Night's Dream* overture, Mendelssohn. Princess releases pigeons and they arrive at Swan's and Prince's (B) and (D), following action. March to pyre, *Funeral March of a Marionette*, Gounod. This should be interrupted by (B) as the swans reappear, in different keys, working up to a climax at the Miracle, when (B) is to be played full organ. Then (D) and finish.

"Jules of the Strong Heart" (Paramount)

Open with big theme, MacDowell's *In deep woods*, or the first few measures of *Prelude* in C-sharp minor, Rachmaninoff. At Jules play, *Flatterer*, Chaminade; and add *Dancing Doll*, Poldini, as this is a long scene. At cue, "What's the baby's name?" Friml's *Melody* can be used, or any quiet number. Change at title "And with the



J. VAN CLEFT COOPER

J. Van Cleft Cooper, organist at the Strand Theater, New York, is a college man, a graduate of Wesleyan University, Middletown, Conn. He holds the degree of B. A. and is a member of the honorary fraternity of Phi Beta Kappa. Showing unusual talent at an early age, he played the organ in church at 12, and at 16 held a regular position, since which time he has been almost continuously engaged in organ work. He has been associated with the music at St. Mark's church since 1910. Mr. Cooper is well grounded in various musical activities, being an authority on the voice, and having appeared in opera as a singer with the Aborn and other opera companies. As a picture player, Mr. Cooper is without a superior, and the rapidity with which he chooses themes for the sight-reading of a photoplay is little short of perfection. Mr. Cooper's program for "The Seven Swans" was quoted before the recent convention of the American Guild of Organists, several of the members paying visits to the Strand especially to hear this work. Probably the outstanding feature of his playing is his absolute repose, and also the ability to accompany, rather than to "lead," the picture.

morning sun" to *Air de ballet* in G, Chaminade. At cue "Stop that!" agitato and then back into *Melody*. At title "There comes a day," use Grieg's *Elegie* until title "Sunday," then *Valse Caprice*, Chaminade. At cue "What about his wife?" a soft hurry. At cue "Jules, did you bring?" back to *Melody* until title, "The money for pay-day," then a long hurry for storm. At title, "Sunrise after storm," play the first part of Grieg's *Morning Mood* slowly, changing at cue "Now you square-headed Canuck," to hurry. At title, "A stranger," play *Melody* again, and at cue "But the Factor," a hurry or agitato, and back to *Melody* at cue "A peddler told me." At title, "Jules of the strong heart," a hurry, continuing through title, "The men, enraged," quieting down into *Melody* at cue "If you want a lynching." At title, "And then the parting," the *Elegie*, closing at Jules and Joy with the *Melody*.

Notes

Picture fans who desire a "close up" of the organ at the Rivali can enjoy this by sitting in the front row, corner next the organ, where a fine view of the console and the player can be had. Organists and the several splendid organs of Broadway houses are coming into well deserved popularity.

Ralph Brigham played the celebrated *Romance*, Lemare, for the Strand scenic last week.

TWO ANNIVERSARIES MARKED BY HEARST-PATHE NEWS FILM

Seven Years as Pathe Weekly and One Year with Hearst
Service Establishes Impressive Record

With 1918 the Hearst-Pathe News, or at least the Pathe "Weekly" end of it, celebrates its seventh anniversary, a record unparalleled in the industry. During that time not an issue has been missed, not once has it failed to come out on time. The value which it has been to the exhibitor and the hold that it has upon the affections of the public is shown by the fact that while to-day there are a number of news pictorials in the field, with a steady increase in competition, Pathe goes on record as stating unqualifiedly that more prints are issued of each number of the News than are put out on any other weekly.

Aid to Government

The motion picture news weekly, first conceived by Charles Pathe, eleven years ago, in 1907, to-day has a power that is so great that it is invoked to aid the Government in matters of national welfare. The Hearst-Pathe News was and is of great aid in stimulating recruiting for the army, navy, and aviation corps; it was of great assistance in helping the Red Cross attain its ambitions in acquiring its big membership and in depicting the work done by the organization; it was called upon to aid both of the Liberty Bond issues and did so constantly week after week with cartoons, titles and pictures. "Unlike newspapers," says a Pathe official, "it has no politics and favors no candidate. It is unbiased save in the interests of Truth, Justice and Patriotism. It knows no church as distinguished from another, yet it is a force for morality and the right. Its views cannot be bought."

The Hearst-Pathe News is to be found in most of the first-class theaters in New York. Among them are The Strand, The Rivoli, the New York, and the Palace. A while ago a census was taken of

the Broadway houses booking it. It was found that every Broadway theater with but one exception, from the Battery to the Bronx was showing it. "The Hearst-Pathe News," said one manager who was approached, "is a national institution. I would as soon think of leaving the projection machines out of my house as to not have it on my program."

Unequaled News Source

The alliance made with the Hearst organization one year ago on Jan. 1, 1917, brought to the old Pathe News force of news picture gatherers in all parts of the world, a much larger source of supply. The many Hearst newspapers situated in such important centres as New York, Boston, Atlanta, Chicago, Los Angeles and San Francisco have each of them staffs of news photographers who thus at once were automatically added to the force of motion picture cameramen. Any one will at once recognize the fact that when it comes to getting the news and getting it quick the newspaper photographer is in a unique and unassailable position.

Thus the Hearst-Pathe News during recent months has been able to scoop the field, it is claimed, on such important and timely subjects as pictures of the inauguration of President Wilson, which were shown in Washington, D. C., the same day; the first pictures to be taken in Russia after the Revolution; the first pictures to be shown of American soldiers training in France after the arrival of the expeditionary forces; pictures of all the National Guard and National Army camps; and the first pictures showing the arming of American liners in time of peace because of the unrestricted warfare waged by German submarines.

of the war, a man who courted death for eighteen months in the first-line trenches of France and was wounded four times in hand-to-hand fighting with the Huns. His book, "Over the Top," was an inspiration, and its honesty and simplicity in presenting a vivid picture of trench fighting has made it one of the most widely read books of modern times.

EMPEY'S NAME HAS PUBLICITY VALUE Star of "Over the Top" Is Widely-Known from His Book

Sergeant Arthur Guy Empey, the famous little fighting American who is now engaged at the Vitagraph studio in Brooklyn playing the hero role of "Over the Top," the super-feature based on his celebrated war book, is to be surrounded by one of the strongest Vitagraph casts. The cast is announced by Albert E. Smith, president of Vitagraph, this week, and includes Lois Meredith, who will be featured opposite Empey; Arthur Donaldson, "Mother" Mary Maurice, Julia Swayne Gordon and others.

"Over the Top" is being designed by Vitagraph as one of the greatest photodramas ever produced. The scenario having been based on the book that has been read by millions, there is a wealth of intense drama in the story, and this will be made the most of in the forthcoming production. Albert E. Smith and Wilfrid North, production manager for Vitagraph, are in personal charge of the production, with Empey also assisting in the staging and production of scenes.

If the forecast of President Smith comes true, "Over the Top" should prove one of the most sensational productions ever given to exhibitors. To begin with, Empey is a bona fide hero

MOST COMPLETE OF ALL

The Dramatic Mirror Co.

Dear Sirs:

I have been a reader of THE MIRROR for over a year and am pleased to say that to my mind, it is the most complete and satisfactory theatrical and motion picture magazine I have ever read and I have read most all of them.

(Signed) Wilbur R. Chenoweth,
Lincoln, Neb.

MISS CLARK WILL HAVE M. TOURNEUR Famous Director Will Supervise Tiny Paramount Star in "Prunella"

Maurice Tourneur has shown his great capacity for work, when, after only a few days' rest, following the completion of "The Blue Bird," the big Maeterlinck spectacle for Artercraft, he undertook the direction of Marguerite Clark in "Prunella" last week, for Paramount.

"Prunella" is the delightful story in which Miss Clark made one of her greatest successes on the stage. The play was written by Lawrence Housman and Granville Barker, and was presented at the Little Theater, New York, three years ago. The screen version for Paramount is by Charles Maigne, who has contributed the scenarios for many notable productions for Paramount and Artercraft.

Miss Clark plays the title role, which provides her with a vehicle of humor and pathos. Prunella's mother had an unfortunate love affair, and when she was left an orphan her three spinster aunts brought her up in an atmosphere of seclusion which resulted in her attaining young womanhood in utter innocence, which fact provides many humorous incidents. She accidentally meets a handsome strolling player and the two elope. The incidents that follow are intensely dramatic, though the play has a happy ending.

Many unique characters appear in the story, and Director Tourneur, who is noted for his selection of types, is exercising especial care in the selection of the cast.



MAURICE TOURNEUR
Director of Artercraft Productions

FILM EXPORTS ARE STRICTLY GUARDED Precautions Taken Against Use of Pictures by Spies

Censorship of motion picture films for export, to assure that anti-American propaganda will not be sent to the world, was begun in Chicago recently. Rivera McNeill, collector of customs, under orders from Washington, inspected 60,000 feet of pictures, to be shipped to South America.

The object is to halt any film offensive to the United States Government or its Allies, or which might give away war secrets or other information which could be of use to the enemy. Whenever film is to be shipped from Chicago, Mr. McNeill will sit as censor with an advisory board of army and navy officers.

Affidavits will also be required of the shipper as a guarantee that the film will not reach Germany or its Allies, as film is a combustible and can be made over, by a process of reduction, into war materials. The Government has also served notice that it will keep track of the films until they are destroyed.

It is claimed that certain films hitherto exported to South America have eventually fallen into hostile hands and the object is not to let this happen again. The origin of each picture will be looked into and the film will be inspected closely to ascertain whether there is any hidden meaning in the pictures or anything in the sub-titles which might contain a secret code by which messages could be conveyed by enemy spies.

BETTER THAN FIRST Rothapfel Heartily Commends Petrova in Her Second Production

Immediately following the announcement that the title, "The Light Within," had been chosen for the second production in which Olga Petrova will appear, the release date for this feature has been set. "The Light Within" will be released on Friday, Feb. 1, on which date the photoplay will be distributed through the exchanges of the First National Exhibitors' Circuit.

The premier of the second production starring Madame Olga Petrova under the banner of her own organization, will take place at either the Rialto or the Rivoli. S. L. Rothapfel, managing director of New York's two beautiful houses, has not decided which.



SUSPENSE IN "THE PRICE OF FOLLY"
Pathe Two-Reel Series Starring Ruth Roland

MABEL NORMAND STARTS ANOTHER Comedienne Begins Work on Next Goldwyn Pro- duction

Mabel Normand is still braving prospects of cold weather. She has just begun work in the great glass studio on a new Goldwyn picture, as yet unnamed. It will give her as decidedly novel a part as either of the other two pictures she has made for Goldwyn, "Dodging a Million," in which Miss Normand plays a dresser in a modiste's shop, suddenly transformed into an heiress, or "Joan of Plattsburg," which, as soon as the Federal ban against certain of its training-camp scenes is lifted, will show Miss Normand drawn into the war preparations of America.

In her newest picture, Miss Normand invades a newspaper office as "copy girl"—another feminization of male activities due to war times. From the newspaper office, where she is more or less of a humorous figure, she is launched into the vortex of a great criminal plot agitating the under-world and centering about a famous rescue mission. The girl's clever solution of the mystery and the "beat" which she scores for her paper furnish the series of thrills, dashed with humor, with which the story ends.

Miss Normand has already completed the bulk of the scenes in the newspaper office, while the Goldwyn management has been building on the lot the half-dozen tenement exteriors called for in the script.

"ROADS OF DESTINY"

"Roads of Destiny," a play by Channing Pollock, based upon O. Henry's story, will be produced in the Spring by A. H. Woods.



Apeda, N. Y.

NILES WELCH

Niles Welch, popular leading man, is co-starred with the well-known actress, Ethel Shannon, in Metro's new patriotic picture "Her Boy," adapted for the screen by Albert Shelby Le Vain from H. Carey Wondery's story "Conscription" and directed by George Irving. This is not Welch's first appearance under the Metro banner. His initial engagement with Metro was in a small part in "Always in the Way" starring Mary Miles Minter. He made so much of the role that William Nigh, the director of the production, wrote him a part in "A Royal Family," starring Ann Murdock, which was being produced at that time. From that he stepped into the leading male part in "Emmy of Stork's Nest" starring Mary Miles Minter. Then he supported Ethel Barrymore in "The Kiss of Hate." He left Metro for a time playing leads with Mary Fuller and Violet Mersereau, and was also leading man for Kitty Gordon in "The Cruel Test." With Pearl White, he appeared in "The Blossom and the Bee."



TWO BIG MOMENTS IN CREST PICTURE
"The Grain of Dust," Starring Lillian Walker

METRO RE-ELECTS RICHARD A. ROWLAND Board Unanimous in Vote to Retain Present Head of Company —Four New Names on Directorate

Richard A. Rowland was unanimously re-elected president of the Metro Pictures Corporation at the annual meeting of the directors, following a two days' session of the stockholders of the corporation, at their offices in the Long Acre Building last week. James B. Clark, of Pittsburgh, was elected first vice president; E. H. Hulsey, of Dallas, Texas, second vice president; J. W. Engel, treasurer; Charles K. Stern, assistant treasurer, and J. Robert Rubin, secretary and general counsel. The directorate elected includes four new names, namely—Charles K. Stern, who has been cashier and auditor for Metro since its organization; David Stoneman, of Boston; E. H. Hulsey, of Dallas, Texas, and H. J. Cohen of New York. The directors re-elected were Richard A. Rowland, James B. Clark, J. W. Engel, John Kunsky of Detroit and A. S. Behmer of Pittsburgh.

It was announced that Metro's renewed activities along larger and broader lines would be dealt with in a

forthcoming statement from President Rowland. Metro has definitely announced that it proposes to go after the leadership of the motion industry, a promise which it aimed to fulfil in the production of "The Slacker," followed by "Draft 258," "Blue Jeans," with Viola Dana, "The Legion of Death" with Edith Storey, "Revelation" with Nazimova, "Lest We Forget" with Rita Jolivet, and the All Star Series Productions, "Daybreak," with Emily Stevens; "Red, White and Blue Blood" with Francis X. Bushman and Beverly Bayne, and "The Avenging Trail" with Harold Lockwood. Metro has further plans matured, including a five-reel picture production by Mr. and Mrs. Sidney Drew.

Metro recently has pronounced a policy of open booking for first, second and third run theaters, and this policy will not only be continued but will be vigorously advocated in all parts of the United States by the Metro representatives, who are still meeting together at the home offices in this city.

PATHE TO USE PARALTA STUDIO

Centralization Plan Will Utilize Western Plant for Production
of Pathe Plays in Addition to Astra

J. A. Berst, vice-president and general manager of Pathe, announced last week that arrangements have been completed with Carl Anderson, president, and Robert Bruton, Manager of production of Paralta, for the production of important features in the Paralta's new studio in Hollywood, Cal. This arrangement is regarded as the first important step in the direction of a centralization of Pathe production activities and a further means of assuring the steady supply of bigger, better pictures that mark Pathe's policy.

Four of the companies now engaged in Pathe Plays will shortly start work in the Paralta studios. Bryant Washburn will be the first. It is reported that Fannie Ward, Frank Keenan and Bessie Love, who are now working in the Pathe studios in the East, will be sent West within the next month, under the new arrangement. Mr. Berst and Mr. Anderson, in announcing the arrangement, emphasized the fact that it is in no sense a combination of any sort.

"Pathe and Paralta have absolutely no connections of any kind," stated Mr. Berst, "each company is as independent of the other as they were before this arrangement was made. It simply means that after surveying the produc-

ing situation both here and in the East, we have decided it would be to our advantage to produce some of our important features in the Paralta studios. They have a splendid organization of men trained in the making of the kind of pictures the public demands today and their equipment is thorough and complete."

Mr. Berst stated that the pictures will be made under the supervision of Pathe, who will have their representative at the Paralta studios to control all details of production, from story to completed negative.

"With the eastern studios of Pathe and the Astra Company and the Paralta studios in the West," continued Mr. Berst, "it will be possible for us to have a greater variety of pictures than we could get by confining our production activities to one section of the country. There are some pictures that can be made to better advantage in the East and these productions, as in the past, will be entrusted to the Astra Film Corporation. Other stories, however, requiring either Western setting or the scenery that can only be found in California, can be made better in the West."

IRWIN DENIES AMALGAMATION President of Vitagraph Refutes Rumor of Canadian Ex- change Consolidation

There will be no amalgamation or consolidation of the Vitagraph Company's Canadian exchanges with any other exchanges whatsoever. This authorized statement comes from the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, and is in response to rumors that have been current for some time past.

It is said that while in the past year a number of propositions were submitted to the Vitagraph Company looking toward some sort of a consolidation of Canadian exchanges, nevertheless, none of them were regarded as a satisfactory substitute for the present arrangement of Vitagraph individual exchanges.

Mr. Irwin states that Vitagraph's Canadian offices are handling their business splendidly, and that no suggestion for consolidation has at any time been made which offers the Vitagraph Company anything like the advantages it is enjoying with its own distributing organization.

MISS YOUNG BUSY

"House of Glass" Production Keeps
Select Star on the Jump

Clara Kimball Young declares that never before in her screen career has she led such a busy existence as in the role of Margaret Case, which she plays in "The House of Glass," the Broadway success which she is picturizing for Select Pictures.

The story centers about an innocent girl implicated in a jewel robbery by the man whom she is to marry. Her subsequent release from prison on parole, her flight West and marriage to a prominent railroad official, and the expose which after ten years threatens her happiness, constitute the salient points of the plot. Child's Restaurant on the Circle, the Penn station, the Tombs, Blackwell's Island, and Jefferson Market all appear in the play, and Miss Young wound up her work the other day by riding at top speed through the streets of New York in a patrol wagon.

"The House of Glass," which is being directed by Emile Chautard, is all but finished. In it Miss Young is supported by an able cast, including her father, Edward Kimball, her leading man, Corliss Giles, Pell Trenton, Norman Selby (Kid McCoy), James T. Laffey, Josie Sadler, William Waltman, Peggy Burke, and Doris Field.



OLIVE THILL
In Empire-Mutual Film

NEW ANGLES FOR THE EXHIBITOR

"SURVIVAL OF THE FITTEST" IS DANGEROUS PRINCIPLE TO ADOPT

Exhibitor Emphasizes the Need for Maintaining Small as Well as Large Theaters—Producers Should Assist

BY FRANK J. REMBUSCH

Some one a few years back said, "Most folks who remain in this film and picture business long enough finally go broke." All along these years we have continually heard, "It will be the survival of the fittest." A trade journal man said to me less than a month ago, "It may be necessary for many small theaters in the smaller cities to go out of business entirely, and those cities will be without pictures for some time when some one else will come along with more energy and start a new theater."

A producer writes me: "I read with interest your New Year appeal and can see the situation of the old lady to whom you refer. Conditions will necessarily force some one out of business. It will probably be a benefit to her in the end, as I feel myself that the motion picture business is not the most lucrative business in the world. The returns which one derives from it and the amount of energy and effort directed to this business do not make it the best business in the world to invest money in. To the production end of the business the writer has yet to learn as to the first one who really made any substantial amount of money from the industry and got away with it."

A producer has up to three or four years ago made money in the millions out of producing. He has evidently stayed in long enough to lose a great deal of it and looks now to "the survival of the fittest."

A Selfish Angle

We picture folks always look at things in our own little selfish angle, and when we say "the survival of the fittest" we always believe that we will survive and the other man is unfit. The question then is: Which is the fittest? I have seen a large theater of eighteen hundred seats open next to a small theater of five hundred seats. The large theater spent forty thousand dollars in fixing up and beautifying an already very handsome building. They put in a symphony orchestra, singers and flowers galore; the pictures had wonderful settings in the way of scenery, velvet curtains, etc.; they bought the best program on the market—that is, if we judge a program by price, and after burning up something like fifty thousand dollars in losses they closed the picture show and ran burlesque.

The other little show was frightened at this monster that opened. They had been running several years on short programs, but the fact is that this little show went right along, turned on a little more gas and went faster and better than ever, and is still going. Now the question is: Which was the fitter of the two and why did the little one survive? My interpretation would be that the big show was trying to play to the highbrows and there didn't happen to be enough de luxe patrons to appreciate their de luxe performances, while there were plenty of common, ordinary people who liked the little short programs in that city, and therefore they survived.

Now it seems to us that the idea, "the survival of the fittest," is wrong from every standpoint. If there are only going to be a few survive, who is going to take all this film service, and if it should happen that the fittest didn't survive the industry would be in worse shape than ever. The more picture shows there are the more programs will be absorbed, or the better chance the good picture has to be profitable because it has a better chance for wider distribution. Production costs are based on engagements per each section. Every time a picture closes out and the town has no show, that city is no longer supporting the cost of production and therefore the big houses have to make it up.

Power of Habit

In addition to this, people get out of the habit, and that is very bad, as any exhibitor will tell you. Folks that go to shows in the little towns go to the big shows in the big towns. The Circle in Indianapolis, one of the most beautiful theaters in the United States, has a clientele from outside of the city that probably amounts to thirty per cent. of its gross receipts. And so it is everywhere.

Among the producers we find every one wishing that he would survive and the other fellow be unfit, and the exhibitors have helped some producers to survive who were unfit, and some fit and fair dealing producers to die. The producer has a star at a fair salary and is able to give us fine pictures at a reasonable figure; in fact, through these pictures he makes the star,

and the exhibitor helps make the star. Along comes another producer who offers the star a bigger salary. He comes to the exhibitor with a bigger lot of bunk than any other one has ever brought out before, charges three times more for his pictures with this star, and we so far have been going right along, helping the new producer. The producer who gave us those good pictures with this star at reasonable figures couldn't raise his service to meet the new salary offered the star, because we wouldn't pay it to him. Am I right? Evidently, then, there is more money in starting a picture show and starting the film business than in running a picture show or continuing to produce pictures. It seems to be that way because when a new picture show opens everybody goes to see it and stays with it quite a while. So it seems a man will be fit for a while and then he becomes unfit in this business; that the old show saying, "Chickens to-day and feathers to-morrow," applies very much to pictures.

Not Businesslike

"The survival of the fittest" is the most selfish and unbusinesslike thing that can be said in any business. Those who give the best of their life to a business are entitled to live by it, but this business will never be a stable affair until exhibitors join hands in some business manner by which they franchise their theaters and protect themselves. This industry should be under some form of control, but the exhibitors don't want the producers to control them, and I don't blame them, because they don't even control themselves, and that would be a case of the dog wagging the tail anyhow. The exhibitor is a permanent asset of the industry. The producer has to get his in thirty, sixty or ninety days.

There are a lot of fine little theaters in small cities that are the backbone of the industry closing up every day. The film producers should get together and give these little fellows service at half prices in order to keep them going, but they are all so busy trying to see that they survive and prove the other producer unfit, that they won't make a move. There must be some radical change. My first suggestion would be to get rid of this idea, "the survival of the fittest," and fix it so that those who are in the business now are more fit by having conditions so that they can work and make more picture business for themselves and everybody else. We can all survive if we are all fit, and there are none of us fit until we get some of this greed and selfishness out of our systems. We should live and let live. We should survive and let others survive.

PRESS WINDOW FOR GOLDWYN DISPLAY

Arizona Gazette Shows Lithographed Heads of Famous Picture Stars

A distinctive advertising idea productive of results commensurate with its novelty has been evolved and put in operation in Phoenix, Ariz., by John W. Rankin, of the traveling publicity staff of the Goldwyn Pictures Corporation. For a week recently the show-window of the Arizona Gazette, the leading newspaper of Arizona's second largest city, contained lithographed heads of each of Goldwyn's six stars—Mary Garden, Madge Kennedy, Mae Marsh, Mabel Normand, Jane Cowl, and Maxine Elliott.

The display was arranged by Mr. Rankin with the co-operation of Business Manager Conklin of the Gazette and John Barnard, manager of the Empress Theater, where Goldwyn Pictures are first shown in Phoenix. Heads of each of the stars were cut from lithograph twenty-four sheets, mounted on heavy cardboard, backed with a prop and placed in an orderly row in the window. Above the heads and covering half the width of the front window was emblazoned "Goldwyn."

The office of the Gazette is right in the path of everyone who has occasion to go from the residence district to the post office. After the photograph here reproduced was taken the theater man placed in the window a modest card announcing his connection with the display. Advertising men say this is the first time a newspaper has ever devoted its windows to such a scheme.

COLORED FILMS ON ROAD

Prizma Production of "Our Navy" to Be Circulated

After an unusually successful run at the Forty-fourth Street Theater, New York, it is announced that "Our Navy," Prizma natural color motion pictures, will be shown in other cities.

"Our Navy" portrays the human side of the navy work most vividly, producing in the glorious colors attributed to the sea the spectacular array of our fleet on duty. The sailors are seen going through drills, launching torpedoes, catapulting hydroplanes, and firing our biggest guns in broadsides.

ADVERTISED AS FEATURE

An indication of the approval won by the Judge Brown Stories, the series of two-reel boy comedy-dramas being distributed by General Film Company, is the attention given them by a St. Louis exhibitor. The Columbia Theater, playing continuous vaudeville with pictures, advertises the Judge Brown Stories as the feature of its picture program. According to H. E. Elder, General's branch manager in St. Louis, this theatre has booked the Judge Brown Stories for twenty consecutive weeks, each release being given a week's run.



FRANK WHITBECK

Frank Whitbeck is manager of the Poll Theater, a vaudeville and picture house, Scranton, Pa. When Mr. Whitbeck took charge of the theater, nearly two years ago, the business was at a low ebb. He has, by his well directed efforts and good judgment in the selection of acts and pictures that please, built up the business so that at the present time capacity houses are the rule and the theater is one of the most popular in the city.

PUBLICITY CAMPAIGN TO AID EXHIBITOR

Hall Makes Most of Advertising Possibilities of Timely Subjects

An advertising and publicity campaign nation-wide in scope and embracing the use of billboards, magazines, daily newspapers, trade publications and special circularization, is being arranged by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, as an exhibitor aid in the exploitation of the special releases, "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian." It is the intention of the Booking Company to bombard the populace from billboards for a period of three months, but the other advertising will continue indefinitely and will cover the United States and Canada. A supplementary campaign will be inaugurated soon by the Robertson-Cole Company to cover the foreign field.

"The success of special productions such as we distribute," declared Mr. Hall, "depends largely upon advertising. We have made it a point in the selection of our subjects to take only productions that readily lend themselves to intensive exploitation."

For instance, "The Zeppelin's Last Raid" is built around a most timely subject, the Zeppelins with which Germany has been waging ruthless warfare upon the Allies on the West front. It is readily apparent that an exhibitor can put a maximum amount of advertising behind such a production and reap a profit.

"Our second production, 'Those Who Pay,' which possesses nothing of a spectacular nature, is founded upon a subject of unusual heart appeal and lends itself to extraordinary advertising. The third U. S. release, 'The Belgian,' inasmuch as it is a subject of momentous timeliness, is excellent exploitation material and it is our intention to promote these productions to the limit."

EXPRESSES APPRECIATION

Exhibitors continue to express their appreciation of the action of Mutual in absorbing the war tax by enthusiastic letters of commendation.

F. W. Twyman, treasurer of the Kendler Zimmerman Company, Jefferson Theater, Charlottesville, Va., writes Mutual:

"We have never taken the occasion to congratulate you on your standing as to war tax. We feel that you are correct on this proposition—there is no reason why exhibitors should pay war tax."

When President John R. Freuler announced in an open letter to the exhibitors, on Oct. 26, that Mutual would absorb the tax, it set a precedent that many other distributors have followed.



A GOLDWYN WINDOW EXHIBIT
Attractive Display in Office of Phoenix Gazette, Arizona

OPEN MARKET STATE RIGHTS



NAT'L CORPORATION COMPLETES PICTURE "Tarzan of the Apes" Soon to Be Shown on Broadway

After eleven months of effort and constant attention to the production end, the National Film Corporation of America announces the completion of its big production of Edgar Rice Burroughs' "Tarzan of the Apes."

William Parsons, president of the company, reached New York last week and occupied headquarters at 1804 Broadway from which base the exploitation, distribution and exhibition of the big production will be conducted.

The feature itself is now in the assembling stage and within a few days will arrive in New York and will immediately open on Broadway at a legitimate house for an indefinite run at the theater's regular price scale.

"Tarzan of the Apes" was pictured from the famous Tarzan books, four of which are on the market and the sale of which exceeds two million copies.

The National Film Corporation quote the cost of the picture as being in the neighborhood of a quarter of a million dollars. The cast, comprises Elmo Lincoln, Enid Markey, True Boardman, George French, Kathleen Kirkham, Gordon Griffith, Bessie Toner, Thomas Jefferson and Colin Kenny.

Nine cars were necessary to carry the principals and properties to jungle locations in sections of the country in which the numerous scenes were made. Native villages covering many acres of ground were erected in the open. Hundreds of types essential to convey the author's idea of tribal races, were gathered and transported to the scenes and lions, tigers, wild boars, deer and other jungle beasts were secured.

Fifty-seven aerial acrobats were engaged for use in the jungle scenes to impersonate species of the baboon and ape tribes. Noted scientists, familiar with the ape and baboon tribes were conferred with as to proper atmosphere and environment for the story and months were devoted to securing the proper detail.

Over three hundred thousand feet of negative were exposed and from this will be culled the production as it will be presented to the public.

REPORTS SALES

Arthur Sawyer and Herbert Lubin reported last week the successful consummation of a contract whereby their seven-part film spectacle, "The Warrior," had been disposed of for the states of Louisiana and Mississippi. The purchaser for these territories is James R. Grainger, of the Allen Film Corporation of Chicago, Ill. The executives of General Enterprises, Inc., also stated that Mr. Grainger had contracted for the same privilege to the George Loane Tucker production, "Mother," for Louisiana and Mississippi.



ERNEST SHIPMAN,
Prominent State Rights Dealer

WHAT TERRITORY IS WORTH

THE MIRROR offers the following confidential selling list as an example of the systematic business methods which are being adopted in the handling of state rights pictures. The scale of percentages was adopted by the First National Exhibitors' Circuit and is being used by Ernest Shipman in disposing of a new production soon to be announced:

Territory.	Divisions of the 100%	Advance on a Percentage Contract.	Price of Outright Sale.
Southern California and Arizona.....	2 5/14	\$353.57	\$707.14
Northern California, Nevada, Hawaii.....	3 2/14	471.43	942.86
Alaska, Washington, Oregon, North Idaho.....	6	750.00	1500.00
Utah, Colorado, Wyoming, New Mexico, S. Idaho.....	2 1/2	354.25	712.50
Canada (West of Fort William).....	2 1/2	393.75	787.50
Illinois.....	7 1/2	1087.50	2175.00
Indiana.....	3 1/2	468.75	937.50
Iowa, Kansas and Nebraska.....	4 1/2	543.75	1087.50
Michigan.....	4	600.00	1200.00
Minnesota, Wisconsin, North and South Dakota.....	5 1/2	768.75	1537.50
Missouri.....	3 3/4	562.50	1125.00
Ohio.....	6 1/2	937.50	1875.00
New England States.....	7 1/2	1087.50	2175.00
Maryland, District of Columbia and Delaware.....	2 1/2	375.00	750.00
New Jersey.....	3 1/2	525.00	1050.00
New York.....	12 1/2	1837.50	3675.00
Western Pennsylvania and West Virginia.....	4	600.00	1200.00
Eastern Pennsylvania.....	4 1/2	675.00	1350.00
All Canada East of Ft. William.....	3 1/2	468.75	937.50
Georgia, Florida, Alabama, Virginia, N. & S. Car.....	3 1/2	562.50	1125.00
Louisiana and Mississippi.....	1 1/2	318.75	637.50
Texas, Oklahoma and Arkansas.....	4 1/2	656.25	1312.50
Kentucky and Tennessee.....	2	300.00	600.00
	100%	\$15,000.00	\$30,000.00

TO PRODUCE IN BIOGRAPH STUDIO

Frank A. Keeney Secures Space for Making of "The Girl Who Saw Life," Starring Catherine Calvert

When Frank A. Keeney went into the motion picture business, organizing the Frank A. Keeney Pictures Corporation, he brought with him a large experience in showmanship. That this experience will be valuable to him in his new enterprise is indicated by the nature of the arrangements he is making for the production of his first picture.

Pending the completion of his own studios, which are to be built near his executive headquarters in the Putnam Building, Broadway and Forty-third Street, he has leased space in the big and finely equipped studios of the Biograph Company, at 807 East 175th Street, the lease to take effect on Feb. 1. On that date he will begin the production of his first photoplay, which is to be entitled "The Girl Who Saw Life," and is to feature Catherine Calvert, the young widow of the late Paul Armstrong, playwright.

As a showman, Mr. Keeney thoroughly realizes the value of giving to the public "something different." At his own suggestion there will be introduced in his first

photodrama a number of unique features, including two big and sensational scenes from sporting life. He believes that the character of these scenes when made known will be a subject of a good deal of talk and curiosity.

He has instructed his director, James Kirkwood, to spare no expense in selecting the best talent obtainable and in providing all equipment necessary for a thoroughly artistic and up-to-date production.

The scenario, written by Ben Kutler, deals with the perils and trials of a beautiful girl, who, by an unexpected twist of destiny, is thrown into harsh and unaccustomed surroundings. She is subjected to a test which brings out previously unknown qualities in her character and develops a series of strong dramatic situations. The plot deals with the basic elements of human nature, striking here and there a tragic note, but to offset any possible depressing effect the story is lightened with a vein of comedy and may be said to be a succession of laughs and thrills.

WARREN CLOSES CONTRACT WITH ARROW

Producer Arranges for Marketing of "Souls Redeemed" and "Weavers of Life"—Ready to Start Another Feature

Edward Warren, of Edward Warren Productions, announced last week that he had concluded a contract with the Arrow Film Corporation, of 1205 Times Building, whereby that company assumes complete charge of the marketing of his productions; not only the two already on the market, but future pictures as well. Mr. Warren said:

"I have spent one year in observation and investigation, and in some measure in experimenting with marketing methods. Of course, we producers have done little else in the last three months but mark time, but the experience has been peculiarly valuable to me in that the conditions which have obtained in the picture industry have given us the first real chance we have ever had to see the seamy side of the business and its constituent parts. If weakness has existed anywhere it has been disclosed in the confusion of recent months; making it possible to discern the elements of true strength by a more vivid comparison with accentuated undesirable conditions.

"I am an optimist, have always been one, and have never for one minute doubted the future of the picture business and the most hopeful note in the varied chorus of pessimism that has been dinning in our ears lately is the firm tone of the substantial men in the industry. And there are a lot of them—but the organization headed by W. E. Shallenbarger and Robert W. Priest has made an especially strong appeal to me, both because of the character of the organization and the far-sighted policy of distribution under which they operate. I have found Arrow Film Corporation's connections the very best and their standing excellent. So thoroughly con-

victed am I of their sincerity and definiteness of purpose that I have turned over to them both my negatives, "Souls Redeemed" and "Weavers of Life."

There is some unsold territory on the first picture that will be offered by Arrow Film Corporation, while selling work on my new picture has really not yet been started. Nathan Gordon bought New England rights, Franklin Backer has bought New York State and Northern New Jersey, and the African Film Trust has taken the South African territory. The rest of the world is in the hands of Arrow Film Corporation. I have also concluded an arrangement with them whereby they will handle my future productions, and relieved of the anxiety of marketing my pictures, I now go to work vigorously upon my next special feature with unbounded faith in the future of film-dom."

ADDED TO CAST

Distinguished Players Are Secured for "False Faces"

In addition to Bert Lytell, who plays the stellar role, and William E. Shay as Wertheimer, a number of players have been added to the cast of Herbert Brenon's production of "False Faces," the sequel to "The Lone Wolf" now being filmed at the Brenon studios on Hudson Heights. Barbara Castleman heads the list as Cecelia Brooke, the leading feminine role in Louis Joseph Vance's swiftly moving romance.

Alfred Hickman, who has taken prominent roles in a number of Brenon pictures, will be seen again as Eckstrom.

STEP IN PLACE OF EXHIBITORS

Carl E. Carlton Advises Careful Consideration of Show- man's Viewpoint

The gentle art of being able to put yourself in the exhibitor's place is one of the important jobs of the picture producer, in the opinion of Carl E. Carlton, president of Great Pictures and producer of David Graham Phillips' "The Grain of Dust."

"If it comes to a question of what faculty a producer needs most, outside of sound picture judgment, it is the ability to step, figuratively, into the shoes of the exhibitor, to see things from his point of view," Mr. Carlton declares.

"The producer has occasion to do this more than ever during the present season. When the picture field is full of risks and ventures which may not turn out well. The exhibitor has grown wary. He hesitates to take hold of anything that he cannot be certain will help to keep him on the comfortable side of the ledger. Naturally he is more receptive to the producer who reveals a conception of his needs all along the line.

"The producer ought to keep the exhibitor constantly in mind, not only during the actual making of the film but for the subsequent tasks of marketing and advertising it.

"In his publicity campaign he needs to bear in mind that the public is not spending money as freely as it did a year or two back. Certain types of picture that were assured big patronage then will not attract now.

"The producer who gets a grip on these facts at the outset, and puts out a product that conforms to them, is the one who will carry the exhibitors with him. In making 'The Grain of Dust,' we have kept the exhibitor and his problems always in mind. It is for that reason that we are confident of its instant success with him, and through him, with his public."

SIX SUBJECTS NOW ARE IN READINESS

Three Chaplin Films Among W. H. Productions Company's Offerings

W. H. Productions Company has not only made a remarkable record in the sales of the Hart productions, but has also been successful in disposing of a great number of territories on the series of twenty-eight two-reel Mack Sennett produced comedies, including three Charlie Chaplins. These comedies will be released commencing Feb. 1, at the rate of one a week.

The first six subjects have already been prepared, and are as follows: "A Small Town Bully," with Mabel Normand, Mack Sennett, Roscoe Arbuckle and Owen Moore; "Friendly Enemies," with Syd Chaplin and Chester Conklin; "A Polished Villain," with Al. St. John, Charles Arling and Mae Bush; "His Diving Beauty," with Mabel Normand, Roscoe Arbuckle and Mack Swain; "His Bitter Half," with Polly Moran and Charles Murray; "The Dynamo-iter," with Chester Conklin.

The advertising matter on each one of these productions will consist of a lobby display of 8 x 10 and 11 x 14 photographs, attractive one, three and six sheet posters and special novelty heralds.

FIRST SERIES COMPLETED

Clifford Photoplay Company Will Keep Faith with Buyers

Producing in its own plant in California, and with the first series of pictures completed, and enough under way to insure delivery up to June, 1918, the W. H. Clifford Photo Play Company is in position to keep faith with all state rights buyers and release on schedule for the United States and Canadian exhibitors.

Nathan H. Gordon, Globe Film Company, Boston, and manager of the Olympic Theater Circuit, has purchased the rights for New England and will open in one of his Boston houses. Over sixty per cent. of the territory is now sold. The list will shortly be announced for the benefit of exhibitors everywhere.

Ernest Shipman, who is handling the sales, said last week: "We are in no particular hurry to dispose of these franchises, as the more the buyers realize the demand for the Shorty Hamilton Ave-reel stories the more thoroughly will they do business, and as there is but one price to all alike we will wait to close the remainder of the territory with the best systematized organizations."

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"My Own United States," Frohman; "The Eagle's Eye," the Whartons; "The Spirit of '17," Paramount; "Innocent," Pathe; "Fields of Honor," Goldwyn

"MY OWN UNITED STATES"

Drama by Anthony Paul Kelly. Featuring Graham, Duncan McRae, Sydney Bracy, P. A. Seamon, Thomas Donnelly, James Levering, Edward Dunn, Claude Cooper, William V. Miller, Frederick Truesdale, F. C. Earle, Frederick Herzog, Frank Murray, Gerald Day, Anna Lehr, Marie DuChette, Helen Mulholland, Mrs. Allen Walker, Mrs. Mary Kennison Carr and Baby Carr.

POINTS OF INTEREST

A story of "the man without a country" that embraces episodes from the most stirring periods of American history. A production, which, combining dramatic, pictorial and educational values of the highest order, makes a strong appeal to patriotism. An excellent cast and superior direction and photography.

"My Own United States" represents the highest type of patriotic picture. In a season in which patriotic films have run rampant and with little regard for the intelligence of spectators, for truth in historic presentation, for sentiment genuine and convincing, it is indeed a pleasure to be able to witness such a production as that sponsored by the Frohman Amusement Corporation.

The picture has an excellent title to begin with, for it expresses devotion and sincerity. Moreover it is free from the cheap and chauvinistic patriotism that has spelled ruin for so many screen productions.

"My Own United States" may be called an accurate and authoritative representation of the early days in which democracy was born in America, and from an educational standpoint alone, the picture should prove of exceptional value. Infinite care and research work have been used in presenting historically correct episodes in the stirring periods embraced in the picture. Where it was possible, the exact locations were used and the famous old frigate "Constitution" was loaned by the Government and figured largely in the production.

The characters are taken from different periods of American history and include such vital personalities as Alexander Hamilton, Aaron Burr, Thomas Jefferson, Andrew Jackson, General Wilkinson, Stephen Decatur, General Grant and Abraham Lincoln. In the main, these figures are given vivid representation, particularly in the cases of Hamilton and Burr. It was a relief to see all of these historical personages moving in their accustomed spheres, free from the maudlin sentimentality and puerile exaggeration that so frequently accompany them in screen representation.

There is perhaps no better theme on which to base an appeal to patriotism than that furnished by Edward Everett Hale in his famous story, "The Man Without a Country." It remains a classic in its special field and its lesson can be vividly brought home to-day.

The hero of Anthony Paul Kelly's story, like the young renegade in the Hale narrative, discovers his country in a moment of youthful pique and is sent in exile, never to receive information of his native land. The despair of loneliness for news of home is his punishment. There was infinite pathos in the sketch of the character as it was presented.

"My Own United States" first shows a descendant of Philip Nolan of Revolutionary fame, devoid of patriotism. His grandfather relates the tale of his ancestor, who, through misplaced zeal and youthful wilfulness became "the man without a country." To such an extent does this story bring home its lesson that the Philip Nolan of to-day enlists immediately.

The greater part of the story centered around Nolan's share in the Burr-Hamilton feud and the wealth of romantic glamour surrounding our early history, affords entertainment of the highest order. There was a love interest in the story that added much to its enjoyment.

Mr. Kelly showed that he possessed reverence and good taste as well as imagination and the players realized the historical importance of their roles. Arnold Daly proved the ideal Philip Nolan. His depiction of the youthfully weak figure, who later realizes his errors, was at all times convincing and in his big scenes he gave a performance that was gripping in its understanding and power. Indeed, his personality dominates throughout the production. Alexander Hamilton and Aaron Burr were enacted with distinction by Duncan McRae and Charles E. Graham, Sydney Bracy was seen in a splendid characterization as Rene Gautier. Anna Lehr as Nolan's sweetheart gave an unusually impressive performance that was at all times sincere and appealing. In fact, the entire cast was exceptionally good. John W. Noble directed the picture with a masterly hand and deserves great credit for his artistic achievement. The photography was of a superior order. The sub-titles, though of an interesting nature were at

times too long, but doubtless the message they convey will more than offset this slight defect.

"My Own United States" is a gripping and intensely human and absorbing feature, presented in an impressive way. The advantage of Arnold Daly in the leading role is an asset to be realized by exhibitors.

H. D. R.

"THE EAGLE'S EYE"

Serial in Twenty Episodes of Two Parts Each. Written by ex-Chief of United States Secret Service William J. Flynn. Produced by the Whartons, under the Direction of Leopold and Theodore Wharton and the Co-Direction of George Lessey. Scenario by Courtenay Ryley Cooper. King Baggot and Marguerite Snow are featured.

"The Hidden Death"—Episode 1.
"The Naval Ball Conspiracy"—Episode 2.
"The Plot Against the Fleet"—Episode 3.

The Players—King Baggot, Marguerite Snow, William Bailey, Bertram Marburgh, Paul Everton, John Wade, Frederick Jones and Florence Short.

POINTS OF INTEREST

The fact that each episode is the exposure of an actual spy plot worked by German agents in this country, written by a man who knows the facts. After this the production is of such even merit that it is impossible to determine one feature as better than another.

The first three episodes are certainly sufficient proof that in "The Eagle's Eye" the Whartons are releasing a serial of note-

the principal factors in frustrating the plots of the Germans, and in the second episode a mild love interest is started between them, which in the third is further developed, but just at the climax of this chapter Grant is under the belief that the girl is an accomplice of the Germans.

Each episode is practically complete in itself, and the sequence is established by showing just the beginning of the next spy plot and the love interest between the two leading characters. The first episode outlines the intrigue that preceded the sinking of the *Lusitania* and the subsequent torpedoing of that vessel in midocean by a wireless informed U-boat; the second shows the plot, evidently made known for the first time to blow up the Ansonia Hotel, New York, on the occasion of a naval ball, which was attended by a large number of naval officers, and the third shows what was to have been done when the preceding plot failed, owing to the vigilance of the secret service, that of torpedoing the flagship of the squadron as the vessels sailed through the Narrows from some point on the Staten Island shore. It was planned to sink her in the narrowest part so that the others could not pass out. Again the secret service, in the persons of Grant and Dixie Mason, put a stop to the plan just in time.

Exhibitors in any theater will find that they have not room enough to hold the people who will want to see and follow this serial. But it should be extensively advertised at first to get them coming. Once they do, however, the picture will take care of itself. "The Eagle's Eye" is more than a fine serial, it is a great serial, and any manager that shows it is doing his patrons a service.

F. T.

run of war pictures. It deals with an economic situation that is said to have existed in several parts of our country since we entered the war, and it emphasizes a phase of espionage which cannot receive too careful attention. The strike in the boy's town has been incited by German agents and they also have laid plans to blow up the copper mine. The plotters are in the employ of the mine and it is only through quick action, and with the help of a troop of inmates of a nearby old soldiers' home, that the boy is able to effect their capture. The story was written by Judge Willis Brown of the Chicago Juvenile Court, and an easy going scenario was made from it by Julia Crawford Ivers.

The director, William D. Taylor, has spared no pains in staging the picture and the settings, lighting effects and other requirements are up to the usual Paramount standard. A large cast of capable players gives Mr. Pickford satisfactory support. The extra people are well trained.

"The Spirit of '17" will have a great appeal for any class of audience, and for spectators of any age. Jack Pickford's name should be displayed prominently and it would be well to advertise the patriotic side of the picture.

F. T.

"INNOCENT"

Five-Part Drama Adapted from the Play by George Broadhurst. Featuring Fannie Ward. Produced by Pathe Under the Direction of George Fitzmaurice and Released as a Pathe Play, Jan. 27.

The Players—Fannie Ward, John Milner, Armand Kalitz and Frederick Perry.

POINTS OF INTEREST

A story that grips the attention from beginning to end. An interesting performance of the title role is contributed by Fannie Ward. The direction is correct in every detail.

The film adaptation of George Broadhurst's play, which serves as Fannie Ward's first Pathe vehicle, proves to be a picture of especial worth, and it is a significant production with which to introduce a well-known star in her new connection.

To meet the desires of its present audience the producers of "Innocent" have made drastic changes in the transition from the spoken to the silent drama. As George Broadhurst wrote the play, which is adapted from the Hungarian, it was a tragedy and the central character did not retain her maidenly purity, but taking everything into consideration the change is probably for the better. However, the same logical development of the plot is adhered to and the result is that the spectator immediately becomes interested in and is held by the strong drama.

The prologue, which shows the suicide of John Wyndham and the subsequent reading of his diary, fades into the real story, a picture of the latter three years outlined in the little book, as the play did. As the reading begins the audience is carried back to the time innocent is brought to Paris by her dead father's friend, Wyndham. She has been raised in her home in China absolutely ignorant of the temptations of life, but her introduction into Parisian society rather opens her eyes and she becomes conscious of her power over men.

The odds against Wyndham in keeping the beautiful girl innocent are principally centered in the person of the unscrupulous Doucet, who attempts to win her regard by offering flattery and jewels. She finally succumbs and when Wyndham has lost all his money in gambling she runs away with Doucet, but as he does not offer marriage she regrets having left her guardian, who has made an honorable proposal. During a stormy scene between the two, Wyndham comes into the room of the inn and kills Doucet and then disappears, leaving the girl, whom he thinks has become the mistress of the man. The play ended here, but the picture continues in a sort of prologue showing that the suicidal shot was not fatal and during Wyndham's convalescence innocent journeys back to China and there is a happy reunion.

Miss Ward draws a fine characterization of the figure about which the story revolves. She looks the part and the many opportunities for straight acting that the role offers, she grasps with her usual excellent display of talent. She is ably supported by John Milner, who played Wyndham in the original play when it was produced by A. H. Woods some seasons ago, Armand Kalitz, who makes the role of Doucet highly realistic and Frederick Perry. The direction, upon which George Fitzmaurice exerted a great deal of care and technique, deserves unrestrained praise, and the continuity is smooth.

"Innocent" will meet with favor in every type of theater. It is real drama and it has been given an excellent production in every way. The popularity of Fannie Ward should prove to be a drawing card and the wide publicity which the play received should be of great value. Mention of the star and the original source of the picture will be, of course, the most profitable manner of advertisement.

F. T.



A TOUCHING SCENE FROM "THE SPIRIT OF '17"
Paramount Production Starring Jack Pickford

"THE SPIRIT OF '17"

Five-Part Drama Written by Judge Willis Brown and Featuring Jack Pickford. Produced by Laaky Under the Direction of William S. Taylor and Released by Paramount.

The Players—Jack Pickford, G. H. Geldert, Edythe Chapman, L. N. Wells, Charles Arling, Virginia Ware, Katherine McDonald, James Farley, Seymour Hastings, William Chester, Helen Eddy, John Burton, Ashton Dearholt, Tom Bates and J. W. Johnson.

POINTS OF INTEREST

Another excellent boy characterization by Jack Pickford. The patriotic appeal, principally centered in youth and old age being the cause of the capture of German spies. Efficient direction.

The story of a patriotic young American who, together with a company of old veterans, rescues a whole middle Western town from an impending and dangerous strike at the mines, furnishes Jack Pickford with a vehicle which enables him to draw another of his appealing boy characterizations. Mr. Pickford set himself a high standard in his excellent work in his last photoplay, the picture of Mark Twain's "Tom Sawyer," and although the role in the present production does not give him quite so wide a scope for his talents, he draws a portrait of the different sort of boy just as faithfully.

"The Spirit of '17" is strongly patriotic, but it differs a great deal from the usual

worthy import and one that will interest every American. Founded on actual facts as they were observed by the author, William J. Flynn, recently retired from the head of the United States Secret Service, and his operatives, each episode, of which there will be twenty in the completed serial, pictures the machinations of the German intrigue just prior and after we had entered the war. The twenty episodes will show not only what the Imperial German spies did, with the incidents of their conspiracies, but it also will show what would have happened in a great many cases had not the secret service detected and succeeded in frustrating their plans. Many important facts and the nature of many conspiracies are made public for the first time.

The actual plots disclosed in the action of the story are revealed by the characters of von Bernstorff, von Papen, Roy-Ed and Dr. Heinrich, assumed by the players, which lends a note of reality that is remarkably interesting. The actors are made up in faithful reproductions of these men and the initiated would at once recognize them without the use of their names. But for obvious reasons fictitious characters are utilized to sustain the romantic and sentimental interest in picturing the working of the United States secret service men and women.

The chief of these are Harrison Grant, capably played by King Baggot, president of the Criminology Club, the members of which offer their services to Chief Flynn, and second in importance is the character of Dixie Mason, played with ability by Marguerite Snow. This pair are shown to be

"FIELDS OF HONOR"

Five-Part Drama by Irvin S. Cobb. Featuring Mae Marsh. Produced by Goldwyn Under the Direction of Ralph Ince.

The Players.—Mae Marsh, Vernon Steele, Marguerite Marsh, George Cooper, John Wessell, Neil Moran, Maud Cooling, Ned Hay and Edward Lynch.

POINTS OF INTEREST

The wistful personality of Mae Marsh and the humanness of her performance. An appealing story of the struggles of those who serve on "fields of honor"—both at home and abroad. The intelligent direction and a finely selected cast.

For the purpose of dispensing happiness in these days of sorrow, the screen ending of Irvin Cobb's "Fields of Honor" differs from the story that won so many readers during its *Saturday Evening Post* career. In the film version, Marie Messereau, the little French heroine, finds peace at last in the love of an American, whereas in the story form, Marie was sent to prison on a serious charge, and there was no visible silver lining to her cloud of unhappiness. But in this respect alone, does the motion picture vary. Otherwise, all the sorrow, the loneliness and the despair that attended the fortunes of the Messereau family have been faithfully conveyed, and we are shown a compelling picture of the suffering endured by those who serve on "fields of honor."

The intelligent acting and direction, that mark all Goldwyn productions, were happily present, for in less capable and discerning hands the picture might have developed a banality and bathos that would have destroyed entirely the purpose of the story.

Choosing America for "the land of promise," the Messereau family, consisting of Marie, Helene and Paul, and Helene's sweetheart, Hans, arrive in the great city of New York full of hope and enthusiasm. They readily find employment and foresee a fulfillment of their dreams, when the call to arms comes. Germany and France are at war. Paul hastens to France and Hans to his fatherland—Germany.

We next see Paul and Hans on "fields of honor" abroad. In a desperate fight Hans is killed and Paul writes home to his sisters telling the sad news. But at home, too, are shown great sacrifices. Helene has developed consumption, and Marie's struggles to care for her form an unusually pathetic portion of the film. Finally, Helene dies and Marie is returning to France, when Robert Vorhis, who had long loved her, claims her for his bride.

The wistful personality of Mae Marsh dominated all scenes—so vivid and human was her characterization of Marie that her portrayal of the little French heroine ranks with the best work she has done—and incidentally along with the best screen portrayals of the season. Helene was sympathetically acted by Marguerite Marsh, while Vernon Steele was seen to advantage as Robert. George Cooper and John Wessell were excellent types for Paul and Hans.

"Fields of Honor" will prove a feature of exceptional drawing power, both because of the popularity of Mae Marsh and because of the picturization of a well-known *Saturday Evening Post* story of a timely character.

H. D. R.

"MEN WHO HAVE MADE LOVE TO ME"

Seven-Part Drama by and Featuring Mary MacLane. Produced by George K. Spoor Under the Direction of Arthur Berthelet. Released by George Kleine System.

The Players.—Mary MacLane, Ralph Graves, R. Paul Harvey, Cliff Norman, Alford Prince, Clarence Derwent and Fred Tiden.

POINTS OF INTEREST

The first appearance of Mary MacLane on the screen in a picturization of her book that received such wide publicity. The excellent judgment used in selecting six types for the six episodes of her "affaires d'amour," a new order of "vampire" film, that is certain to appeal to a large public.

A new type of vampire film was shown in George K. Spoor's production, featuring the much talked-of Mary MacLane in a picturization of her novel, "Men Who Have Made Love to Me." Miss MacLane does not base her appeal solely upon beauty and physical allurements, but more upon her appreciation and knowledge of sex psychology, and thereupon differs from the conventional screen vampire.

The revelations of the six love episodes in her life that startled readers of her book, have been used in the film version. And, of course, situations of unusual strength have been the result.

The picture is presented in narrative form, and first we see Mary MacLane, herself, addressing her audience and telling the six "affaires d'amour," which are then enacted. The method used in introducing Miss MacLane's "affaires" follows closely along the lines of Mrs. Pisk's "Madame Sand," in which that lady's friendships were rapidly disclosed.

The important factors in the love life of Miss MacLane were: first, the Callow Youth; second, the Literary Man; third, the Younger Son; fourth, the Prize Fighter; fifth, the Bank Clerk; sixth, Husband of Another. And here Miss MacLane frankly tells us that there were more and may there be others. For, "one's loves are so real while they last!"

Naturally these episodes were highly entertaining and through the quotations from Miss MacLane's book they gained a piquancy that added immeasurably to the film.

In addition to Miss MacLane's compelling performance, the six lovers were acted in each case with rare ability and were splendidly selected types. The picture has been directed with care by Mr. Berthelet. The appearance of the widely known Mary MacLane in the picturization of her book—noteable for its expression of the obvious in terms of daring—should draw capacity houses wherever the film is booked.

H. D. R.

"RIMROCK JONES"

Five-Part Melodrama. Written by Dane Coolidge and Featuring Wallace Reid. Produced by Lasky Under the Direction of Donald Crisp and Released by Paramount.

The Players.—Wallace Reid, Ann Little, Charles Ogle, Paul Hurst, Guy Oliver, Fred Huntley, Edna Mae Cooper, Toto Ducrow, Gustave von Seyffertitz, Ernest Joy and George Kuwa.

POINTS OF INTEREST

Wallace Reid is particularly well chosen as the hero of this little melodrama. A fine production from all angles.

The combination of a pleasing and able star, a fine story, good direction and a company of capable players have made "Rimrock Jones" an especially interesting feature, of the kind that will meet with universal approval. Red-blooded melodrama accompanied by a pleasant little love story has perhaps the widest audiences of any sort of feature, and the material included in this film will satisfy the most exacting. There is almost constant action, the thrills are well timed and the plot has some new twists.

A snappy story surrounding an Arizona copper mine, "Rimrock Jones" fairly breathes the spirit of the West we have come to know through these Western melodramas. The titular character has found a mine and a thriving town has grown up around it. Andrew McHain, a clever crook lawyer, devises the plan whereby he wrests the holdings from Jones, by resurrecting an old law to the effect that the holder of the apex of the copper vein can claim the whole. Penniless and destitute when the mine has been stolen from him, Jones goes

interesting and the one-street mining town is typical. The story was written by Dane Coolidge and a smooth scenario was turned out by Harvey F. Thew and Frank X. Finnegan.

"Rimrock Jones" will be a success anywhere. A strong melodrama of this type is bound to please. The star should be featured in advertising.

F. T.

"THE COUNT AND THE WEDDING GUEST"

Two-Part Comedy Adapted from the Story by O. Henry. Produced by Broadway Star Features under the Direction of Martin Justice and Released by General Film.

The Players.—Jean Paige and Webster Campbell.

POINTS OF INTEREST

An amusing O. Henry story ably interpreted by the two leading characters and capably directed.

Mary Conway was a nonentity in Mrs. Scott's genteel boarding house. She had never had a beau, and did not seem to mind it, her entire time being taken up with reading paper-covered and lurid novels. Andy Donovan, a new boarder, caused her first flutter and the first regrets she had for her unattractiveness. One of the many novels she had read tells the story of a grief-stricken heroine who attracted no end of attention in her garb of woe, which gives Mary an idea. A short time afterward she reappears at Mrs. Scott's attired in Fifth Avenue mourning and weeps out a tale to the now sympathetic Andy of a dead fiancé, the Count Mezzanine.

It is not long before Andy proposes and their wedding day is set for a month distant. On that day Mary confesses that the story of the Count was made out of whole cloth, but Andy forgives her, really glad in fact that there never had been anybody in her life before him. However, Andy is gloomy because his most influential friend, Big Tim Sullivan, will not be present at the wedding. The politician comes, however, and when he is introduced to Mary she recognizes him as the original of a photograph she had bought for her locket with which to fool Andy in the Count story.



TWO GENERAL FILM STARS
Jean Paige and Webster Campbell

feature may be said to be its driving

manity. The story opens in the factory of John Dowling, an alleged food profiteer, and shows little Mary Garvin (who was big enough, it seemed, to have her skirts a bit longer) as the sole support of her family, a widowed mother and numerous offspring. "Bull" Thompson, Dowling's foreman, endeavors to get "fresh" with Mary, but she assaults him and then flees—to the protection of Chester Dowling, the villain's son, a very decent chap who—though this doesn't prove it—buys Mary a soda. We leave her here for about six weeks, and return to his unscrupulous father.

Dowling has announced a ten per cent. reduction in wages. Mary's mother dies just at this time from malnutrition, and Mary becomes the girl orator of the factory. She induces the honest workmen to storm the house of Dowling, with the result that the honest workmen are all thrown into jail. Mary then goes to Dowling, and finally in the effort to protect her honor shoots the food profiteer with a revolver mysteriously produced from her apron. A trial follows and Mary is convicted and sentenced, despite the fact that she is supposed to be a girl of fourteen, to die in the electric chair. This incident makes one more restive, perhaps, than any other in the whole glaring tissue of absurdity. And then, in a series of scenes which were inspired obviously by "The Public Defender," the eleventh hour evidence acquitting Mary is procured and the Governor's order granting a stay of execution delivered at the prison, just as Mary is being led to the electric chair. After which she marries Chet.

Exhibitors will do well to see "Cheating the Public" before they book it, for its character is such that it cannot honestly be recommended as anything more nor other than false, mediocre and uninteresting.

D. A. B.

"HER AMERICAN HUSBAND"

Five-Part Drama Produced by Triangle under the Direction of E. Mason Hopper.

The Players.—Teddy Sampson, Leota Lorraine, Darrell Foss, Thomas Kurihara, Miffo Seki, Jack Abbe, W. A. Jeffries, Arthur Millet, Ludwig Lowy and Kathleen Emerson.

POINTS OF INTEREST

An especially good performance of a sympathetic role by Jack Abbe. The picturesque settings, representing a beautiful Japanese garden. The lighting effects and photography.

In "Her American Husband," the producers have taken a story that has little originality, being principally another angle on "Madame Butterfly," and which is not vigorous enough to hold up the action for five reels, and have given it an excellent production from the standpoint of settings, scenery, lighting effects and acting. But withal it can hardly be said that these features make for continuous attention on the part of the onlooker.

The story is of a young scapegoat who will not give up his fast life when he becomes engaged to a girl of much higher type than his usual companions. She breaks the engagement and the fellow sails for Japan. While there he meets the daughter of a rich Japanese merchant who wishes to marry his child to some member of the white race, and decides that Franklin, who is willing, is suitable. They are married, and the man brings his Japanese wife, who



A DRAMATIC MOMENT IN "THE MENACE"
Vitaphone Feature with Corinne Griffith and Evart Overton

into the mountains and discovers another one, which is almost stolen from him again.

Mary Fortune, a very attractive but stone deaf stenographer using an acousticon who has come West to see if there is anything in her name, financially assists Jones to work this second mine and in the end she proves the most valuable of the two when they fight the combined wiles of a Wall Street financier, two slick lawyers and one of the crooks of the town, and retain the controlling interest of the stock. Mary, unknown to Jones takes the long journey to New York and has an operation on her ears that restores her hearing, and it is by still pretending to be deaf that she plays the winning card. It is hardly necessary to mention that at the climax Jones and Mary make their shares in the mine a family affair.

Wallace Reid makes a very likable chap out of Rimrock Jones, even though at one point in the picture he seems to be succumbing to the wiles of an adventuress and neglecting Mary, who has the audience's complete sympathy, due to the appealing personality of Ann Little. Mr. Reid has been seen many times before in the role of a vigorous Western hero, whose guns are his law, but each one he has is made different from the others, and Rimrock Jones is no exception. The rest of the cast includes Charles Ogle, Guy Oliver, Ernest Joy and George Kuwa, all of whom are favorites of long standing.

Donald Crisp, the director, has secured some unusually beautiful effects in the picture, including magnificent Western mountain scenery. The scenes at the mine are

Jean Paige and Webster Campbell, who assume the roles upon which the whole story rests, are excellent types for the O. Henry hero and heroine. Martin Justice, the director, has brought to bear the same amount of technique and understanding of the O. Henry spirit that he has displayed in the production of many other stories by the same author.

"The Count and the Wedding Guest" will fit into any program. Being only two reels in length it makes an excellent picture with which to follow a five-reel dramatic feature. Display O. Henry's name as large as possible in the advertising.

F. T.

"CHEATING THE PUBLIC"

Seven-Part Drama. From a Story by Mary Murillo. Scenario by Richard Stanton and Ed Sedgwick. Produced by Fox, under the Direction of Richard Stanton.

The Players.—Ralph Lewis, Bertram Grassby, Tom Wilson, Charles Edger, Wanda Pettit, Enid Markey, Fanny Migsley, Carry Clark Ward.

POINTS OF INTEREST

An expensive production with an absurdly inconsistent story. A picture which is a typical exponent of reel life as opposed to real life—artificial, false and essentially untrue. Enid Markey's performance constitutes alone any sort of merit in the acting.

"Cheating the Public" is a lame attempt to food profiteering and child labor. Aside from the fact that it never even remotely approaches the actualities of life, its worst

leaves her lover, Kato, behind. Franklin deserts her a few days after they land, and by mental telepathy the girl-wife calls for Kato to come to her. He does and is accompanied by her father as well. Together they choke Franklin to death, and the father realizes that he should have allowed his daughter to marry Kato in the first place. Jack Abbe, who has all the characteristics of a Japanese but has an Anglican name, which makes it difficult to determine just what he is, gives a fine performance of Kato. His restraint is effective and by simple methods he registers his emotions more clearly than if he acted all over the screen. Darrell Foss is good in the disagreeable part of Franklin, and the balance of the cast do what they can with their roles. One serious fault was in choosing Teddy Sampson to play the part of Cherry Blossom, for at no time does she bear the slightest resemblance to a Japanese girl.

The scenes photographed in a replica of a Japanese garden are especially picturesque, and they contribute much needed atmosphere. The tempo of the action is arranged at an aggravatingly slow speed and no small amount of padding is evident.

Exhibitors who cater to audiences that do not mind familiar stories or elongated pictures may find "Her American Husband" suitable.

"BROADWAY LOVE"

Five-Part Drama, Adapted by Ida May Park from W. Carey Wonderley's Story in "Snappy Stories." Produced by Miss Park for Bluebird. Starring Dorothy Phillips.

The Players.—Dorothy Phillips, Juanita Hansen, Gladys Tennyson, William Stowell, Len Chaney, Harry Von Meter.

POINTS OF INTEREST

An interesting if somewhat trite story, and a moderately good production. Photography that is fair. Acting, which, in the case of the star, at least, is excellent.

"Broadway Love" offers an entertaining chronicle of life in the chorus and a poor girl's struggle between the "gilt and tinsel" and the "straight and narrow." As usual in screen fiction, the latter choice leads to a staid life and a whole lot of money, and—virtue rewarded—all ends happily. Therefore it will be glimpsed that the special merit of this picture lies in its capacity to entertain rather than to accurately portray life.

The story assaults the eye in Midge O'Hara's furnished ball-room, just prior to the evening performance of the musical comedy, in which Midge is one of the chorus, and a big "party" which Cherry Blow, another of the chorus, is giving in her apartment. One of the invited guests is Henry Rockwell, a Western millionaire, and he, it appears, is to be Midge's prey. Meanwhile Midge surprises Jack Chalvey, at the stage entrance, where he has loitered after an abrupt dismissal by Cherry Blow, upon whom he has formerly squandered a fortune. They both at length find one another at Cherry's party, and Midge prevents Chalvey from shooting himself. Then Midge meets Rockwell, the man of wealth, and he proposes to escort her home. This he does, whereupon Midge, at his amorous advances, leaps from the taxicab and is seriously injured.

We next see Midge on a hospital cot, with Rockwell calling daily with flowers in an effort to expiate his sin. But from Midge's manner one judges that it is "going to take something besides flowers." For she leaves at last and goes to a shore resort, where Rockwell finally finds her, and she consents, after much delay, to face him over the coffee-urn for the rest of life. As most of Midge's troubles seemed to come from the lack of money and as Rockwell appears to have lots of it, the arrangement is quite satisfactory.

Dorothy Phillips' work as Midge was far and away the best acting in the production. It was always convincing and seldom failed to hold the interest. William Stowell, as Rockwell, was physically well fitted for the part, but his face seemed incapable of the expression which registers emotion. Juanita Hansen did well in the part of Cherry Blow.

"Broadway Love" is a picture which a film doctor could work wonders with. Yet it is a fairly good picture, which most exhibitors will probably find will please.

D. A. B.



ERNEST WARDE,
Making Pictures for Pathe

"GATES OF GLADNESS"

Five-Part Drama by John H. Clymer and Harry Hoyt. Produced by World Film Under the Direction of Harley Knowles.

The Players.—Madge Evans, Niles Welch, George MacQuarrie, Rosina Henley, Gerda Holmes, Baby Joan, and Mrs. Stuart Robson.

POINTS OF INTEREST

The pleasing nature of the story. An unusually well-balanced cast in which Madge Evans shines as a gifted little actress. George MacQuarrie's first appearance in a featured role.

World Film's diminutive star, Madge Evans, again demonstrates her ability to act with charm and a winsome grace. As the little heroine of "Gates of Gladness," she presents an appealing picture and is delightful to behold. Associated with her are players of exceptional ability and they do much towards making the film a realistic drama of modern life.

The plot concerns the plight of a disinherited young artist and there were consequently many interesting scenes showing life in New York's artist colony down in McDougal Alley. This feature of the film will prove very popular, as the public shows such a keen regard for subjects giving an insight into its artists' mode of living.

Myron Leeds, having been disinherited upon marrying Helen Palmer, struggles to make a living by using his natural talent as an artist. For eight years he is successful, but at that time he cannot dispose of his works. It is then that his young daughter, Beth, is taken by Norah, an old nurse in the Leeds's employ, to their family estate for the summer. With her identity unknown to her father's relatives, the little girl brings joy to the old house and works decided changes in the somewhat disagreeable Roger Leeds.

Through her good influences she brings about a reconciliation between the two brothers and contrives to make Roger's wife happy and helps to make her forget the death of her little son. Thus the Leeds family is re-united and all are happy.

In support of little Madge Evans, her co-star, George MacQuarrie, gave a forceful impersonation of the stern Roger Leeds. Niles Welch as Beth's father was thoroughly convincing and made a handsome artist. This is Mr. Welch's first appearance on the World Film program, and it is hoped that he will be seen in many future releases, for he acts with feeling and restraint. Rosina Henley was an appealing Helen and Mrs. Stuart Robson gave a sympathetic performance as the kindly Norah.

"Gates of Gladness" carries an appeal to all who love children and should prove a popular attraction for exhibitors.

H. D. R.

"ZONGAR"

Five-Part Drama by Bernarr Macfadden. Produced by Physical Culture Photo Plays, Inc. Featuring George Larkin.

The Players.—George Larkin, Grace Davison, Delores Cassanelli and Jack Hopkins.

POINTS OF INTEREST

A story which revolves about the subject of physical culture. Some remarkable feats of athletic prowess, including expert swimming and fancy diving, and a sensational aeroplane rescue from an automobile. A picture which is a distinct and creditable innovation to the screen.

The major point of interest about the Physical Culture Photo Plays production, "Zongar," is that it introduces to the screen the first work in this field of the man who was the pioneer of the modern, sex-magazine story—Bernarr Macfadden. For Macfadden was writing sex-problem stories, when most of the current fictionists were in pinafores or the Mrs. Humphrey Ward period. More than this, the production inculcates care for the well-being of the body, and as such alone is entitled to a qualified endorsement. Any picture which will send you away with the resolve to be a good or a better animal, is worth infinitely more than one which will merely cultivate white hyacinths for the soul.

The story is of Zongar, a young sculptor, and of his love for Helen Porphie, a girl of rare Grecian beauty. Zongar and Helen are shown disporting themselves in a magnificent swimming pool along with many female bathers who excel in different varieties of expert diving. Richard Sutton, a wholly unprincipled fellow, next enters, together with Wanda Vaughan, an adventuress. Sutton takes an ardent fancy to Helen, and, to promote matters, he encourages Wanda's interest and thereby affects a breach between him and Helen. The scheme works, but only partially, for Helen, although she engages herself to Sutton, still loves Zongar, and the adventuress is pretending an emotion, suddenly finds a real love affair.

Meanwhile, a burglar enters Zongar's home and, upon being surprised at work on the safe, kills Zongar's father. This murderer is Sutton. Zongar then reaches an understanding with Helen and their old relationship is resumed, but it results in the attempted drowning of Helen by the adventuress and her bare rescue by Zongar. Sutton then abducts Helen in an automobile. Zongar pursues and in a thrilling scene rescues Helen with an aeroplane, just as the automobile, containing Sutton, plunges over a precipice, killing the murderer. Zongar and Helen are next shown a few years later, with two beautiful children of their own.

The picture closes with a close-up of the author and his family at home, which will be of special interest to his many old admirers. George Larkin's superb physique



ANN MURDOCK IN "THE IMPOSTER"
Mutual-Empire Production of Strong Appeal

was well displayed as Zongar, and he gave a most pleasing performance. Grace Davison was a most alluring heroine, while Delores Cassanelli was quite convincing as the adventuress.

D. A. B.

"THE MENACE"

Five-Part Drama by Rex Taylor, Featuring Corinne Griffith. Produced by Vitaphone Under the Direction of John Robertson.

The Players.—Corinne Griffith, Evert Overton, Ned Finley, Herbert Prior, Lella Blow and Frank A. Ford.

POINTS OF INTEREST

A story based on the power of heredity. Corinne Griffith's charming personality and natural acting. Outdoor scenes of great beauty.

Heredity versus environment has been used for the basic plot of Vitaphone's feature, starring Corinne Griffith. And after we had witnessed four and a half reels, following the career of a boy of supposedly bad parentage, there was a surprise ending that showed him the son of worthy folks. So just what the picture's purpose was is rather vague. But then, a story that held the attention through its manner of presentation was achieved, so it matters little that no conclusion was reached regarding the power of heredity against future training.

At the age of three, a boy has been adopted by a family that has prided itself on a name without peer for many generations. Their own child they thought had been drowned, so to satisfy an ambition to prove that environment is stronger than heredity they rear the child of a criminal.

The child's real father, having served twenty years in prison, returns to instill his burgling instincts into the now grown-up boy. He threatens to expose his real birth, so to avoid a public scandal and continue his engagement to a girl of high birth, he assists at several robberies. His foster father believes him the victim of hereditary instincts, and is about to disown him, when the real father tells an amazing story. The child is not his own, after all, but the supposedly drowned son of the aristocrat that he had stolen in revenge. With matters thus cleared, the young man is again made happy and renews his engagement to the girl he loved so well.

Corinne Griffith was both charming and beautiful as the girl and Evert Overton was the youthful victim of the criminal's revenge. Herbert Prior was splendid choice for the aristocratic father, while Ned Finley was a convincing ex-convict.

"The Menace" should prove a popular attraction, as it contains a strong element of suspense and has been capably acted.

H. D. R.

"MADAME SPY"

Six-Part Drama. Story by Lee Morrison. Scenario by Harvey Gates. Produced by Universal, Under the Direction of Douglas Gerrard. Featuring Jack Mulhall and Donna Drew.

The Players.—Jack Mulhall, Wadsworth Harris, George Gebhart, Jean Hersholt, Donna Drew, Claire Du Brey.

POINTS OF INTEREST

A story with the spy issue as its theme. A second-rate production with little to recommend it save the timely character of its plot—German intrigue—and the appeal to patriotism.

If one would realize just how wonderful, just how amazing the female impersonation of Julian Eltinge is, let him view the performance of Jack Mulhall in "Madame Spy." Perhaps it was never intended that Mr. Mulhall, disguised as a woman, should be taken seriously, but in any event it leaves one with a keener appraisal of the work of Mr. Eltinge. For,

aside from a certain comic element in the portrayal, and the spectator's pleasing consciousness of a nature honestly masculine, one's credulity is finely outraged. Again, however, the better appreciation of Mr. Eltinge's abilities which the production imparts, makes it of curious interest, even if of negligible worth.

The story is of Robert Wesley, an Annapolis student, who brings disgrace upon his old father, Admiral Wesley, of the Naval Advisory Board, by his failure to pass his examinations. The explanation of the latter lies, apparently, in the fact that Robert devoted more of his time in school to amateur theatricals than to his studies. In his darkest hour, Robert is given his great opportunity to redeem himself by learning that their German butler is in collusion with a Count Von Ornstorf to steal the plans of the Atlantic Coast defenses which are in his father's possession.

To frustrate this, Robert leaves for Baltimore where he meets the incoming steamer bearing the Baroness Von Hulda, who has sealed orders for Von Ornstorf which she is to exchange for the stolen plans of the coast defenses. The only point of real merit which the story contains follows, in the form of an old German gardener who assists Robert in making a prisoner of the Baroness, because of the allegiance he owes America as an American citizen. Robert secures the sealed orders which he exchanges with the Count for the stolen plans, only to recover them again, and the plotters are all turned over to the police, and Robert finds happiness in the intimacy of a sweet young thing with whom the spectator hardly becomes acquainted.

"Madame Spy" is not a picture to appeal to a high-class house. Sandwiched in, however, with a comedy, a scenic, and an educational, it might get by without attracting too much unfavorable attention.

Jack Mulhall gave a very good performance in the role of Robert Wesley, and his inability to capture plaudits as the Baroness was nothing if not creditable.

D. A. B.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitaphone Under the Direction of William Duncan.

Episode 6—"The Lure of Hate"

The Players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincente Howard, Fred Burns, S. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The surprise created by a tight ropewalking Indian and other thrilling episodes. The plucky Carol Holloway and William Duncan in scenes of great daring.

In the sixth episode, Blake is rescued from the rapids by the townsfolk and he sets out to free Bessie. The outlaws, meanwhile, had rescued her from the bear and had carried her to their cabin. There she is followed by Blake, who is forced to fight Black Jack's entire gang. He is wounded and tied between two horses, who begin a tug of war. One end of the rope breaks, and the horse goes galloping off with the helpless Blake tied to it. And Bessie swoons as she watches her husband's almost lifeless body carried farther from her. Here this unusually thrilling chapter ends.

H. D. R.

The picturization of Larry Evans's widely read story, "His Own Home Town," which Thomas H. Ince has just produced for Paramount, with Charles Ray in the stelar role, will afford newspaper men of the present generation a good idea of what a newspaper office in a typical small town looked like a score of years ago—and what many of the "print shops" in some villages and towns still resemble.

PATHE ANNOUNCES PUBLICITY WEEK

Exchanges Throughout Country Will Conduct Big Advertising Drive

The period from Jan. 20 to 26 has been designated as Pathe Plays week in all offices of the company. The slogan is "Big drive on big features to bring big bookings," and, as an aid, Pathe Plays Salesman, a beautiful booklet, has been sent to every theater in the United States.

In announcing Pathe Plays week, F. C. Quimby, sales manager of Pathe, said: "We are now going to present what exhibitors have been waiting for and what the immense resources of Pathe have been and are being devoted to producing—a steady, sure supply of quality features with big stars, and since announcing that we would release the Pathe Plays every other week beginning with 'Innocent,' Jan. 27, we have received so many letters and wires from our sales organization that we feel this addition to the Pathe program has been more enthusiastically received than any class of films we have released in the past."

The plans for Pathe Plays week, which is now in full blast, call for the presentation of "Innocent," and the first release of the Toto comedies, "The Moving Dummy," with projections held in the mornings and afternoons. Each branch immediately on receiving its print of "Innocent," called in all salesmen, holding a convention covering Pathe Plays exclusively, particular attention being directed to the advertising matter, which is of such a high order as to bear out the quality of these productions.

Co-operating with the sales force, Pathe Home Office is sending out to every exhibitor in the country an elaborate booklet announcing Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice," Bryant Washburn in "Kiddie & Co.," and Beatie Love in "Spring of the Year."

"Prices on these new Pathe Plays are based upon the box-office value of productions," said Mr. Quimby. "We want what we are entitled to—no more or no less, and we are bending every effort toward modern salesmanship methods in handling these pictures which will build patronage for the exhibitor playing them."

"In closing let me say that indications point to an immense increase in Pathe business as the result of the release of these Pathe Plays at the rate of one every two weeks, alternating the stars, Fannie Ward, Frank Keenan, Bryant Washburn, Beatie Love and Irene Castle. We have the best sales organization in the business, we have confidence in it, and we are going after bigger, better business."

ENID BENNETT'S LATEST

Earl Rodney Supports Ince Star in Her First Paramount Film

Tom Gale, a particularly powerful role in "The Keys of the Righteous," will be interpreted by Earl Rodney, as the leading man in Enid Bennett's first Paramount picture, produced by Thomas H. Ince and directed by Jerome Storm. The character of Tom is one that demands and exacts sympathy from the audience because of its fineness and loyalty. It is said that Mr. Rodney has more than fulfilled expectations in his rendition of the part.

Miss Bennett appears as Mary Manning, a gentle, self-sacrificing role, one that makes heavy demands upon the emotional powers of the young star. George Nichols has a most effective characterization and others in the cast who will add to the excellence of the finished production are Joseph Swickard, Carl Forms, Gertrude Claire, and Lydia Knott. The picture has been staged with that care for detail which is characteristic of all the Ince productions for Paramount, and will, it is confidently asserted, prove thoroughly satisfying in every particular.

DILLON OF GOLDWYN

Director of "Our Little Wife" Was Once an Actor

In common with others of his vocation, Edward Dillon, director of Goldwyn Pictures, who has just completed Avery Hopwood's "Our Little Wife," starring Madge Kennedy, began his dramatic career as an actor in the spoken drama. Later he became a motion picture player and eventually a director, in which capacity he has forged to the front rank.

His early screen career embraced engagements with the Bison, Biograph and Reliance-Majestic studios. In the last named company he became a director and later cast his lot in the same capacity with Triangle-Fine Arts, where he directed some of his biggest successes. Among these were "De Wolf Hopper pictures"—"Don Quixote" and "Mr. Goode, the Samaritan," "Skirts," "The Helpless at Coffee Dan's," and "The Doll Shop." Just before joining Goldwyn Mr. Dillon directed the Ann Pennington picture called "Antics of Ann."

After working for three weeks at their location camp on the Rangeley Lakes in Maine, Harold Lockwood and his company of Metro-York players have finished the lumber camp scenes in "Broadway Bill," and have returned to New York, where the final scenes to complete the picture will be put on.

Goldwyn Pictures



THE TRIUMPHANT RETURN OF AN INTERNATIONAL FAVORITE

RE-APPEARING after a year's absence from the screen, she finds that her admirers have increased by millions; that she is more popular than ever before. Her world-wide audience has remembered her beauty and charm, her wonderful fun-making—and clamors for her again.

And now, to reap new profits for all exhibitors, Goldwyn has produced, and the brilliant genius, George Loane Tucker, has directed the most appealing production of her career for

MABEL NORMAND in Dodging A Million

By Edgar Selwyn & A.M. Kennedy

This unusual mystery-drama reveals "the new Mabel Normand"—as beautiful and lovely as ever; still the glorious comedienne and also a dramatic actress of power, of emotional range and infinite pathos. This is the first big box-office event of 1918.

Released everywhere: January 28.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN President EDGAR SELWYN Vice President MARGARET MAYO Editorial Director
16 East 42d Street New York City

PUBLISHED MARCH 18

World Pictures to Release "The Cross Bearer" in Seven Reels

"The Cross Bearer," in seven reels, will be published March 18 by World-Pictures Brady-Made. This picture play has Cardinal Mercier as its principal personage and Belgium as its setting. It is to be issued upon the regular World program at regular World prices, in keeping with the fixed policy of this corporation.

"The Cross Bearer" will be the third special feature to be distributed to exhibitors of World Pictures without extra cost. "Rasputin, the Black Monk," and "The Burglar" were published similarly, at greatly increased expenditure on the manufacturer's part. Like these productions, "The Cross Bearer" was made as a personal venture by William A. Brady and purchased by the World Film Corporation for its regular patrons by way of demonstrating that big features can be brought within the reach of program houses.

One of the big scenes of "The Cross Bearer" is an authentic reproduction of the Louvain Cathedral, in which Cardinal Mercier is celebrating mass when the German forces rush in and take possession, ejecting the congregation.



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
Director-General.

WORLD-PICTURES

present

KITTY GORDON

in

"The Divine Sacrifice"

Directed by George Archainbaud

Story by Alma Speer Benzing

Read the Answers IN Next Week's Mirror

- ❑ Do you believe producers should make a consistent effort to reduce the salaries of stars?
- ❑ Do you favor increased admission prices?
- ❑ Do you believe the industry would benefit by more alliances among producers and less competition?
- ❑ Do you believe that the coming year will bring a reduction in the number of pictures made?
- ❑ Do you favor the 15 cents per reel tax?
- ❑ Do you note any marked decline in business since the admission tax went into effect?
- ❑ Do you regard legitimate theaters (now dark because the road show business is practically dead) as a market worth cultivating?
- ❑ What do you believe should be the minimum run of feature pictures in large houses?

Leading Motion Picture Men

Will Reply to These Questions in

February 2nd Issue of

DRAMATIC MIRROR

of MOTION PICTURES and THE STAGE

DIFFERENT ROLE FOR MISS MINTER "Beauty and the Rogue" Offers Congenial Role for Star

In Mary Miles Minter's next American-Mutual production, titled "Beauty and the Rogue," which will be released on the Mutual schedule Jan. 28, this little star will be seen in a role quite different from any character she has yet portrayed.

As "Bobbie Lee," the unsophisticated daughter of a wealthy and doting father, she is interested in the work of an "uplift" society, and is imposed upon by an ex-burglar who works on her sympathies and promises to "go straight." He did "go straight" away, but only after he had taken her jewels, some of which he sold to the young chap who had fallen in love with "Bobbie," and the young fellow was pinched as the thief when he presented "Bobbie" with her own brooch.

The Strand Comedy, released Jan. 29, stars Billie Rhodes in a peppery farce titled "Somebody's Widow." Billie poses as the inconsolable young widow of a victim of the sea, in order to cultivate a bumptious young scenario-writer who is immune to feminine charms. She is on the point of succeeding and winning a bet she made with her chums when the secretary of the b. y. s. w. learns of her scheme, makes up as her sailor-husband returned from the sea, and exposes the bogus widow.

The "Mutual Weekly," the interesting and timely topical news reel, which is a pictorial exploitation of the most significant events of the week, is released on Jan. 28.

May Allison has cancelled her two years' contract for a musical production in London (owing to war conditions), and will again be seen on the screen opposite Harold Lockwood. Their first picture together will be "A King in Khaki."

UNIVERSAL SHAKE UP

CHICAGO (Special).—Joe Brandt, recently general manager of the Universal company, and now sales manager, and C. S. Macgowan, now general manager, were in this city last week completing the Western end of arrangements for a radical change in the Universal's policy.

During the past few months several statements of a distinctly pessimistic tone have been issued from the home office in New York. These statements were followed by a shake-up among executives the first of the year, a general curtailment of productions and the dismissal of many old Universal employees in the home office and at the studios. All but a few companies have ceased producing at Universal City and a rumor is current that on his Western trip J. A. Berti, vice president and general manager of Pathe, considered purchasing the immense plant.

Carl Laemmle, in his most recent statement, explains the shut-down on the ground that Universal has enough negatives to last until next August, and it is desirable to avoid unnecessary expense at this time.

It is understood here that Universal is having difficulty in making satisfactory collections from exchanges, and that Mr. Brandt was placed in charge of the sales department in order to speed up this branch of the business.

Reliable reports indicate that in addition to discontinuing the production of all brands, with the exception of Bluebirds and serials, Universal will abandon its practice of issuing special feature pictures under company names devised to hide the true source and backing of the release. Universal has won pre-eminence in this form of commercial camouflage.

With the concentration of its resources and the dropping of "special" companies, it is expected that Universal will materially reduce its number of exchanges.

BLACKTON DISCUSSES CHANGE IN FILMS

Pioneer Producer Recalls Days When Good Actors Refused to Play in Pictures—Artistic Development of Industry

Recently Commodore J. Stuart Blackton, whose first Paramount picture, "The World for Sale," will soon be released, had dinner with several celebrated picture men. Of those present the Commodore was by far the oldest in experience, at least. The talk drifted to the old times in the industry, and the producer remarked upon the difficulty he frequently encountered in his early pictures.

"The greatest change of all," he said, "is in the attitude of the actors themselves, though it hasn't been spoken of to any extent. When I first started making motion pictures I often appeared in them myself, sometimes playing several parts. I had to do it. There weren't any actors to be had—that is, I couldn't get them to take part.

And at that, I wasn't particular who or what kind of actors I obtained—any kind would do then.

It is a very natural development of the industry that has brought so great a change in the attitude of the players. Years ago the pictures were not particularly a credit to an actor. They were regarded by the legitimate performers as a cheapening medium—an interloper in the time-honored profession. To-day all is different. The character of the pictures has undergone a complete change. And then there is the question of salary—the films have made it possible to pay actors far greater salaries than they ever earned on the stage and yet not be exorbitant from the point of view of the producer."

EMPLOYEES ENTERTAINED Famous Players-Lasky Corporation Gives House Warming in New Office

The Famous Players-Lasky Corporation recently gave its office employees a house warming in the new wing of the floor taken over recently to handle the increased activities of this company. The affair was attended by every one from president to office boys and was a genuine get-together gathering. Dance music furnished by a Jazz Band proved one of the popular features of the evening.

Refreshments were served in true "house party" style and entertainment was supplied by "home talent." Among the popular offerings during the evening were songs by Edward Grossman, a novelty ballroom dance by Joe Finkelstein and Helen Glick, recitations by Rose Tapley, sleight-of-hand tricks by Charles Moyer, a black-face act by Charles Burr and B. P. Pineman, classic songs by Miss Friedman accompanied on the piano by Sallie Brody, an interesting review of humorous experiences as a newspaper reporter by Charles Kenmore Ulrich, and a juggling act by A. Burnett, formerly a professional on the stage.

THROUGH FOURSQUARE Educational Corporation Arranges for Distribution of Short Films

Arrangements just concluded between the Educational Film Corporation and Foursquare Pictures will result in the distribution, through the latter concern, of the Bruce and Newman scenes and the Dittmars animal pictures in several of the Foursquare Exchanges.

"It is especially gratifying to have secured the co-operation of the Foursquare organization because both Mr. Backer and Mr. Hoffman feel, as I feel, that our pictures are features in the genuine sense and that the time has come when public appreciation of them is positive," said E. W. Hammons, vice-president and general manager of the Educational.

"What Mr. Hammons states is unquestionable," said Mr. Hoffman. "His pictures are not only the finest of the kind obtainable, but their appeal to all classes of motion picture patrons is steadily gaining. The contention which Mr. Key, our sales director, and I make is that the Bruce and Newman scenes and the Dittmars animal pictures form the substance of any motion picture program."

ALICE JOYCE HAS STRONG SUPPORT Exceptional Cast for Vitagraph Star in New Production

Walter McTrall, after two attempts to enlist in the Navy, has returned to Vitagraph and is playing an important role in "The Song of the Soul," the Blue Ribbon feature in which Alice Joyce is to be featured, supported by an all-star company. The production is under the direction of Tom Terriss.

In "The Song of the Soul," Alice Joyce has one of the most appealing roles of her career. The theme of the play is mother love and the company is an unusually strong one, including in addition to Miss Joyce and Mr. McTrall, Barney Randall, who played with Miss Joyce in "Within the Law," Percy Standish, who played the role of the dictator in "The Fall of a Nation," Little Steuben Carr, the famous boy actor, and Edith Reeves.

One of the interesting features of the play will be a reproduction of the famous gambling house of Richard Canfield.

READY FOR CUTTING Officials to See "My Four Years in Germany"

The temple Theater at Alpena, Mich., was destroyed by fire recently. Loss, \$15,000; insured. The fire occurred just after the performance, and the girl performers cut off from escapes, fled through the auditorium, the audience having left twenty minutes before. Lighted cigarettes are said to have caused the fire. William A. Comstock was the proprietor of the house.

ALPEN A, MICH., THEATER BURNED

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"BEST AUTHORS" FOR VITAGRAPH Company's Policy Is Demon- strated By Program for Coming Year

A striking example of the efforts that some producers are making to provide the best literary material obtainable for the screen is supplied in a list of authors now contributing to the Vitagraph program, a copy of which is given out by Albert E. Smith, president of the company. This list shows more than a score of the most popular fiction writers of this generation represented in Vitagraph pictures now booking, in process of production or in preparation.

Albert E. Smith, in the establishment of his "best authors" policy for Vitagraph, deserves thanks for a distinct advancement of photoplay merit. He announced some time ago that this policy was in force and declared that while his company would strive for the best works of the best book writers, his plan also embraced the best among the scenario writers. To show how Mr. Smith's policy is working out, it is only necessary to cite a few of the Vitagraph productions that have been made or are in the making from stories of famous creators of fiction works.

"The Girl Philippa," from the story of the same name by Robert W. Chambers, has proved one of the most successful screen productions made in recent years. Other successful plays made by Vitagraph from this author's works are "The Fettered Woman," adapted from "Anne's Bridge"; "The Woman Between Friends," adapted from "Between Friends," and "Who Goes There?"

The Wolfville stories, of the late Alfred Henry Lewis, will continue to live, though the creator of them is dead. The Vitagraph Company has the rights to these stories and already has produced two features from them, "The Tenderfoot" and "Dead Shot Baker."

"The Hillman," of E. Phillips Oppenheim, is now entertaining audiences all over the country under the title of "In the Balance." O. Henry's literary cameos, faithfully reproduced on the screen, are among the masterpieces of photoplay production and have been endorsed not only by the famous writer's daughter, but by thousands of O. Henry "fans."

Hamlin Garland, member of the National Institute of Arts and Letters, is represented on the Vitagraph program by "The Captain of the Gray Horse Troop" and "Money Magic," and "Cavanaugh of the Forest Rangers."

James Oliver Curwood has been one of the most frequent contributors to Vitagraph, and his story, "Barce, the Son of Kazan," soon will be in production.

George Randolph Chester and his talented wife have given many delightful stories to the screen, as have Cyrus Townsend Brady, Frederick Upham Adams and others included in the list.

SPOOR SELECTS CAST

Players in Support of Taylor Holmes in
New Comedy

George K. Spoor announces the cast of "A Pair of Sixes," a Taylor Holmes production, now in the making. Mr. Holmes will play the part of T. Boggs Johns, the pill manufacturer and later butler in the home of George Nettleton, his business partner, as a result of a game of cards. Nettleton is to be interpreted by Robert Connors, the well known stage star and who has already made a name for himself in the pictures.

Mr. Spoor also secured the services of Maude Eburne, who created the role of Coddles in the stage presentation of Edward Peple's farce comedy, "Charles E. Ashley," who created the role of Krone in the original stage production, will play that part. Alice Mann, a screen actress of considerable note who has played leads with many noted comedians, will appear as Florence Cole. Cecil Owens, who will play Vanderholt, is now appearing in Chicago with Jane Cowl in "Lilac Time." Edna Phillips Holmes takes the part of Mrs. Nettleton. Others in the cast are John Cossar, as Mr. Applegate; Byron Aldern, as Tony Tolor; Virginia Bowker, as Sallie Parker and Tommy Carey as Jimmie, the office boy.

STAGE ENDORSEMENT

"My Wife" Comes to the Screen with
Good Records

The Empire All Star Corporation's next release, "My Wife," comes to the screen with the endorsement of a long and successful stage run both in America and London. Written by Michael Morton, who has so many dramatic successes to his credit, it was used as a starring vehicle for John Drew and was the play in which Billie Burke made her first pronounced hit in New York.

Ann Murdock, whose resemblance to Billie Burke has so often been commented on, will have the same role as that played by Miss Burke. Rex McHughall will interpret the part created by John Drew—that of Gerald Everleigh. He recently made a personal hit in "The Three Bears," in which Ann Murdock was also the star.

The story is an original handling of one of the many experiences that happen to most people at some stage of their career, and the various touches show the frailty of human nature.



THE SPY MENACE

From The Baltimore News

William J. Flynn, chief of the United States Secret Service, has taken personal charge of the hunt for the instigators of the plot to dynamite ships of the Allies leaving the United States with arms for the Allied armies, and which has resulted in the arrest of Robert Fay, Walter Scholz and others in New York.

The Seattle Times

Mr. Flynn, who is chief of the United States Secret Service, is devoting almost his entire attention these days to the huge German bomb plot, whose object was the destruction of munitions ships leaving American ports. Flynn hopes to get the men higher up, who furnished the plotters with funds and brains.

"The EAGLE'S EYE"

—BY—

WILLIAM J. FLYNN

Recently Retired Chief of the U. S. Secret Service

It is the story of the Imperial German Government's spies and plots in America.

It is a twenty episode serial of facts. Into its revelations of how the Kaiser's proposed reign of terror in America was prevented has been written a story of thrilling, heart-stirring romance.

"The Eagle's Eye" is the supreme serial effort. It has no equal in appeal, in public interest, in the international importance and prominence of its story. It is a box-office value too big to be figured from precedents.

Produced by THE WHARTONS With the popular stars

King Baggot and Marguerite Snow

Distributed by FOURSQUARE EXCHANGES OFFICES IN ALL PRINCIPAL CITIES

DOROTHY DALTON COMMENCES "LOVE ME"

Ince Star Is At Work On Her Fifth Paramount Production—
Picture Has Canadian Setting

Dorothy Dalton is now engaged on her fifth Paramount picture under the supervision of Thomas H. Ince, entitled "Love Me." From the very first of her Paramount offerings, Dorothy Dalton has added to her laurels as a screen actress of the highest character. "The Price Mark," her first Paramount film, was a most artistic production; "Love Letters" followed and has gained much deserved praise. "Flare-Up Sal," to be released in February, while an entirely different type of story from her previous productions, will undoubtedly gain great favor from the patrons of the photoplay.

"Love Me" will present the star in a compelling story, and the fifth picture will take the popular actress to the regions of the Canadian Northwest. Much traveling

to the regions of snow and ice will be necessary in this picture. A strong cast will support Miss Dalton and will include Thurston Hall, Melbourne Macdonnell, William Conklin, Carmen Phillips and others. R. William Neil is director and the entire production will be supervised by Thomas H. Ince.

NEW REPRESENTATIVES

Two new representatives have been added to the sales forces of the U. S. Exhibitors Booking Corporation. They are T. S. Schram, who will supervise the distribution of U. S. subjects in Cleveland and vicinity, and B. H. Haines, who will have charge of the Cincinnati territory. Both men are well known in the Middle West and have served with several of the large film enterprises.

NILES WELCH

WITH

GOLDWYN

ADELE LANE

Address care DRAMATIC MIRROR

Edward Jose

LASKY CONTEMPLATES MOVING PLAYERS TO CALIFORNIA

Conditions in East Make Production Too Difficult—Griffith's Spectacular War Picture Ready For Cutting

By M. E. M. GISSONS
(Mabel Condon Exchange)

LOS ANGELES (Special).—Jesse L. Lasky has returned to his Hollywood studios from New York, and will remain on the Coast for about two months in supervision of the productions now under way in California, and those shortly to be begun here.

Mr. Lasky states that unless conditions in New York alter considerably many of the Lasky-Paramount stars will be transferred to the West Coast studios, where production can be carried on without difficulties attending the working in the East, due to shortage of coal and power for lights.

It is probable Wallace Reid will return to Hollywood to complete his production now almost half finished, and arrangements are under way for the bringing West of the Stars Elsie Ferguson and Billie Burke.

Allen Williams is building a studio at Anaheim, California, to be completed in about a month's time. During the building of the studios Mr. Williams will produce one two-reel comedy, using a Los Angeles studio, arrangements for which have not yet been completed.

Charles Fuhr, well known in film circles, was killed in an automobile accident January 13, when his car collided with another automobile. Mr. Fuhr died almost immediately after the accident.

Finishing War Feature

The war feature drama for which D. W. Griffith went abroad and films scenes in the first line trenches of France, is nearing completion.

George Fawcett and George Siegman are two players who on Mr. Griffith's return to Hollywood were selected from the resident players of Los Angeles to complete the picture with a small cast, supporting the featured players, Lillian and Dorothy Gish and Bobbie Haron.

Mr. Griffith has, as his picture progressed, cut scenes and now the final cutting remains to bring the film to the proper length. It is expected that within ten days' time the production will be completed, and ready for first viewing.

Chester Withey, engaged to direct for D. W. Griffith, is organizing his staff and casting for his first picture under the new banner. The featured player will be Dorothy Gish and the story one of five reels. William Keefe, formerly director of publicity and assistant to Mr. Griffith in the Fine Arts studios, will assist in direction with Mr. Withey. It is probable other companies will be organized by Mr. Griffith for production at the completion of his feature picture.

J. Lloyd has been appointed director of publicity for the D. W. Griffith studios.

The committee appointed by members of the motion picture industry to wait upon Mayor Woodman of Los Angeles to make a plea for the abolishing of the idea of a one-man local censorship comprises the following: Representing the exhibitors, J. A. Quinn, T. L. Tally and F. A. MacDonald; representing the producers, Frank Garbutt and W. J. Reynolds.

Cast Selected

The cast for "One More American," the current production featuring George Beban, is as follows: Marcia Manon, Raymond Hatton, Helen Jerome Eddy, Jack Holt, H. B. Carpenter, Ernest Joy, and Hector Dion. Hundreds of Italians play extra parts in the film, which is an adaptation from William C. De Mille's stage play, "The Land of the Free."

Cecil B. De Mille, now producing "The Whispering Chorus," will leave with his company shortly for the Ohio River country to film scenes in the original locations of the story by Perley Poore Sheehan, which was adapted for screen presentation by Jeanie MacPherson.

Florence Vidor will play opposite Sessue Hayakawa in "The Honor of His House," now being directed by William C. De Mille. Jack Holt will be one of a supporting cast of well known players.

Edward Sloman will alternate with Henry King in the direction of Mary Miles Minter productions. Henry King is now producing the William Ritchie story, "Extra! Extra!" while Edward Sloman prepares the forthcoming story for working, the author of which is Mildred Carl Graham. Elizabeth Mahoney will adapt the continuity.

William Parker and Karl Cooldidge have been added to the writing staff of the American Film Company. This marks a return engagement for William Parker, who, when formerly attached to the scenario staff of this company, wrote "The Bruiser" and "The Graving," both for William Russell.

Beatrice Van's story, "Ann's Finish," featuring Margarita Fisher, is under production by Lloyd Ingraham. The company is in Los Angeles filming exterior scenes.

There will be no immediate need for Patrick Dennis Calhoun, the new leading man for Anita King to camouflage his name, its neutrality can never be doubted. Mr. Calhoun will play the character lead in Miss King's forthcoming release.

Sophy Barnard's first vehicle for the screen is a story by Frank Howard Clark, being directed by H. M. Mitchell.

Anita King again denies her most recent marriage to Major James Stuart McKnight. Recent rumors stated Miss King

had married another army officer; this rumor we did not print. We did, however, announce the marriage of Miss King to Major McKnight as an authentic statement, which now Miss King also denies. We do not—yet.

Already Roscoe "Fatty" Arbuckle's news notes assume a business-like tone. Paul Hubert Conlon, sometimes known as "Scoop," formerly of the Los Angeles Times staff, has been appointed his press agent and director of publicity of the Arbuckle studio. This comedian is fast establishing a standard for knowing the good things—and doing and getting them.

V. R. Day Injured

V. R. Day is in the Good Samaritan Hospital, Los Angeles, the result of a tire rim flying off his car while Mr. Day was working on it in his garage, at his home at Culver City. With preparations well under way for the production of five-reel Western feature pictures, the accident occurred, and for some weeks Mr. Day will be unable to leave the hospital. Severe cuts and bruises about the face and arms, as well as a deep scalp wound are the injuries.

Another story by Blair Hall is under production, featuring Carmel Myers and Kenneth Harlan. It will be released as a Universal Bluebird, and is directed by Stuart Payton.

Ashton Dearholt is now playing opposite Priscilla Dean in Gellert Burgess's novel, adapted for screen presentation by Harvey Gates, and directed by Elmer Clifton.

Edith Roberts has returned from New York and will again play leads for Eddie Lyons and Lee Moran.

Maria Walcamp will shortly begin work in another serial picture, "The Red Ace," being but recently completed under the direction of Jacques Jaccard, who will also direct the forthcoming serial. Presentation of stories into continuity form, sets and casting is now in progress.

Rivalling the first "fish" story, H. M. Horkheimer plans to combine pleasure with patriotic service by every Sunday taking his entire force of stars and workers on a fishing trip, the catch to go to the Long Beach canneries, who are shipping canned fish to the Allies. This patriotic duty will continue as long as the sardine run continues, and as long as launches and boats are available. Roscoe "Fatty" Arbuckle has already reserved his "tag," but pleads that instead of sardines he be allowed to catch the thirty-pound variety.

Vera Lewis recently entertained the film and stage folk at a delightful tea at her Hollywood home. Leona Ross poured tea, with Mrs. Jack Brummel assisting. Mrs. McNeill, Jeanie MacPherson, Lillian Elliott, Bertha Mann, Mrs. Cockerel and Roberts Forest of "The Bird of Paradise" company were a few of those who enjoyed the afternoon.

Nell Shipman and her company for the past ten days have been living in "prairie schooners" far in the interior of the Mojave Desert, filming scenes for "The Home Trail." The storm that swept the country recently, causing much havoc, was a disastrous one for the Vitaphones. A sand storm was needed for the picture, but the terrific storm that nearly cost the members of the company their lives was not expected.

Peter Aronson, making a jump into a machine in a Big V comedy for Vitaphone, fell, breaking his ankle. Owen Evans will play opposite Larry Semon in "Meddlers and Moonshiners," while Mr. Aronson is recuperating.

One Story Makes Two

J. A. Howe started out to make one story and "got" so much material for it and such good material, that he added other scenes and two Big V comedies featuring Rock and Montgomery are the result. The first, "Convicts and Criminals," is completed, and now "Courts and Cops" is under production.

The first scenes of the O. Henry story featuring Earle Williams have been filmed on the stages of the Vitaphone studios, while the village, Carillo, is being built at Laguna Beach, where many of the scenes will be photographed.

William Duncan, star and director of "The Fighting Trail" and "Vengeance and the Woman" serials for Vitaphone company, is to produce a Western serial for the Pathe company in which he will be starred as well as direct. Mr. Duncan is now completing the last episode of "Vengeance and the Woman" serial and immediately upon the termination of his contract with Vitaphone will begin his production for Pathe.

Wheeler Oakman, leading man with Edith Storey, Metro star, has volunteered his services and will leave for training camp on receipt of his appointment. Kenneth Harlan, Bluebird feature player, has applied for an appointment in the aviation branch of the service. Rock of the comedy team of Rock and Montgomery, also has made application for the Signal Corps. Norman Kerry, who on account of the death of his father, was granted a six months' leave from the Royal Canadian Flying Corps, will return to service as soon as his father's estate is settled. Mr. Kerry, during his leave of absence, has been playing opposite Mary Pickford.



CAMOUFLAGE EFFECT ON CLOTHESLESS TUESDAYS
Snapped During the Making of a Sennett Comedy

HESPERIA WILL EXPORT FILMS Edgar O. Brooks Is Elected Vice-President and General Manager

The latest addition to the ranks of film exploiters is Hesperia Film Company, Inc., of which concern Edgar O. Brooks has been elected vice-president and general manager.

The Hesperia Company will handle big features only, of both domestic and foreign manufacture, for exploitation in the United States, Canada, Cuba, South America, and Central America, with a probability of extending its operations later to Australasia, China, Japan, Philippines, India, and South Africa.

Mr. Brooks recently resigned the general sales management of the Mutual Film Corporation (after a connection lasting upward of two years), and his previous affiliations with the firms of Gaumont, Universal, and Cosmopolitan, when he handled every branch of the business end of motion pictures, during six years of active participation in the American field, will render him invaluable to the firm. Hesperia's initial feature release will be "Morok," a seven-reel picturization of Eugene Sue's dramatic masterpiece, "The Wandering Jew."

NEW SERIES OF LLOYD COMEDIES Pathe Announces Weekly Releases of One-Reel Comics

Beginning with the week of Sunday, Feb. 3, Pathe announces that there will be an important change in the comedy portion of its program, and that there will be issued every week after that date a one-reel Rollin comedy featuring Harold Lloyd. In these comedies will also appear those other Rollin favorites who have been associated with Lloyd from the beginning—Rebe Daniels and "Snub" Pollard. This increase in the output of Lloyd comedies is in answer to a greatly increased demand for which the popularity of the two-reel "Lonesome Luke" comedies had much to do.

It was felt that Lloyd in one-reel comedies exclusively would have a wider distribution than would be possible with the longer films. Many exhibitors requested one-reel comedies, saying they would like to use the two-reel "Lukes," but as they must have a comedy every week they found it difficult to adjust their program so as to make room for the longer subjects, since only two were issued each month. The new method does away with that difficulty and assures exhibitors of a constant supply of a high-class comedy of a length which is popular with every house on that class of film.

The first of these one-reel comedies to go out on the increased schedule is "The Lamb," which will be issued Feb. 3. The second will be "The Gasoline Wedding," Feb. 10; the third, "Hit Him Again," Feb. 17, and the fourth will probably be "Beat It," Feb. 24.

"In Wrong," the second of the new Flinn and Haddie Comedies released under the Jaxon brand by General Film Company, presents Walter Stahl and Billy Ruge in a laugh-making stunt of a novel nature. Succeding this will be "Anybody's Money," a swift stepping comedy of high society life.

LETTER FROM REMBUSCH

January 11, 1918.

To the DRAMATIC MIRROR: Reports from exhibitors regarding the war tax advertisement are coming in very well this week. However, we have not nearly sufficient to make a showing before Congress.

Your paper can be a great help if you will call attention to the necessity of having more reports from all exhibitors, especially the small exhibitors. Many small exhibitors feel that it is not worth while to answer the advertisement because nobody cares. We can get relief for the small exhibitor before Congress more easily than for the large exhibitor, for the reason that the small exhibitor is not able to help himself as well, and therefore the law-makers will be more inclined to protect the little man.

In conversation with a small exhibitor a few days ago he said, "I wish I had the money I gave the Government last month and let them take the profits. I gave the Government \$170 and I didn't make a living for myself out of the business. I am running the best pictures with the biggest stars, best music, advertising and looking after my show as I never did in my ten years of experience, and I am making the least money." We asked him why he did not send in his report. He said he thought nobody paid any attention to him.

I think it would be well if you will explain to all exhibitors that we are giving this matter attention and that exhibitors must help themselves if they expect help and must take advantage of the splendid opportunity that is offered to give them relief by sending a letter to the Secretary of the Allied Exhibitors' Legislative Committee at once.

Very cordially yours,
F. J. REMBUSCH.

FONTAINE APPOINTED

J. E. Fontaine has been appointed to the management of Pathe's Detroit office, in line with the company's policy of promoting deserving members of the organization to the higher positions.

Mr. Fontaine started in the film business with the General in Washington. After a time he left picture activities and sold other lines out of Rochester, N. Y., then returning to Washington and becoming an exhibitor. He next went to Detroit, joining the General again, and returned to Pathe at the opening of the Detroit office, starting with Mr. Franconi, who is now manager of the film producing department of Pathe.

Foursquare Pictures, co-operating with the Great Lakes Naval Relief, is preparing to co-operate in aiding this patriotic cause by distributing through its twenty-one exchanges the pictures now being made showing the training of recruits.



BLUE RIBBONS ANNOUNCED FOR MARCH

Alice Joyce, Harry Morey, and Florence Deshon Are Among Leading Players in Coming Features

The March list of Blue Ribbon features to be released by Vitagraph is announced by Albert E. Smith, president of the company, as follows:

March 4.—"The Song of the Soul," featuring Alice Joyce with an all-star company.

March 11.—"The Desired Woman," featuring Harry Morey with Florence Deshon.

March 18.—"An American Live Wire," featuring Earle Williams with Grace D'Armond.

March 25.—"The Home Trail," featuring Nell Shipman with Alfred Whitman.

This promises an unusually strong program under the Blue Ribbon banner for the first Spring month, presenting as it does several of Vitagraph's most prominent stars. In addition, the Vitagraph announcement states that each of the plays scheduled contains a strong story, with the stars in exceptionally appealing roles.

In the first of the March releases, "The Song of the Soul," Alice Joyce has with her a splendid company, including Walter McGrath, Percy Standing, Barney Randall, Stephen Carr, Edith Reeves and others, and Tom Terriss, who directed the picture, is said to have produced one of the best photoplays of his career.

"The Desired Woman" marks the advent

of Will Harben as a motion picture author. The play is from the book of the same title, and exhibitors are promised one of Harry Morey's best efforts. This picture will mark the second appearance on the Vitagraph program of Florence Deshon.

"An American Live Wire," in which Earle Williams is to be starred, is the first picture the famous Vitagrapher has made on the Pacific Coast in more than five years. It is an adaptation from the O. Henry story, "The Lotus and the Bottle," which, as O. Henry fans will recall, is one of the group of stories included in the "Cabbages and Kings" volume.

"The Home Trail" is the third of the pictures with Nell Shipman and Alfred Whitman as a team. Their first was "The Wild Strain," by George Randolph Chester and Lillian Chester, and the second, "Cavanaugh of Forest Rangers," which is to be released in February. The mysterious Mojave Desert supplies the locale for the story of "The Home Trail," which is laid in the early seventies, and William Wolbert, who is directing it, is said to have picked his locations with the same care as he did in the case of "The Flaming Omen," one of the most artistic productions Vitagraph has put forth in a year.

EXPERIMENT WITH NEW SALES PLAN

Sawyer and Lubin Marketing "Mother" in New England—Will Return for Showing of New Feature

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., left New York last week bound for Boston, where they will promote the interests of their state rights feature, "Mother." Messrs. Sawyer and Lubin expect to establish a precedent in the field of territorial distribution by the inauguration of a unique plan.

It is their intention to secure a first-run booking for the George Loane Tucker production at one of Boston's large photoplay houses. After the run of "Mother" has established it as a box-office attraction of note, the executives of General Enterprises, Inc., plan to dispose of the New England territory to one of the leading buyers.

During their stay in Boston the two state

rights distributors also expect to appear at several meetings held for the purpose of discussing the recent orders of the Fuel Administration concerning the operation of New England theaters. Messrs. Sawyer and Lubin have prepared several convincing articles which they expect to place before the local Fuel Administrators, and plans have been made to secure the co-operation of the leading exhibitors and state rights buyers in Boston.

The heads of General Enterprises, Inc., expect to return to New York in time for the special presentation to be given of their latest feature offering, "The Crucible of Life," the seven-part war spectacle starring Grace D'Armond and Jack Sherrill.

CLEVER CAMERA WORK

Goldwyn's "Fields of Honor" Depicts Novel and Varied Scenes

Extremely clever camera work in Mae Marsh's newest Goldwyn picture, "Fields of Honor," creates for the spectator the exact sensations that he might have experienced if circumstances had permitted him to be present at all the belligerent nations' capitals on the days that war was declared. This device pictures the scenes that transpired when the peoples of those countries heard the news that, perhaps for many years, war was to be their chief industry.

Though not a war play, one of the striking scenes shows a vast crowd surrounding a large newspaper bulletin board, on which "War" is emblazoned. In less than a minute the scene takes the spectator to London, Paris, Berlin, Vienna, Rome, Washington and the capitals of the other warring countries on the days of war declaration as the bulletin changes from the English "War" to the French "La Guerre," the German "Krieg" and so on, until the word "War" is shown in the language of every nation engaged in conflict. The incident transplants its spectators from Piccadilly to Tokyo in the Far East, all the while showing the populace and its feelings as the dire news is unfolded in the various war capitals.

"THE JUNK MAN"

New Production Will Be Pathe Comedian's Second Comedy

Toto, who has got off to a flying start on the Pathe program, is announced in "The Junk Man," which will be released the week of Feb. 10. This comedy, which is in two parts like all the Toto comedies, shows the little comedian in a unique role and one which is certain to increase the popularity which he has already acquired through "The Movie Dummy," the picture in which he made his debut as a screen comedian. He officiates as a private on a junk wagon driven by "Bud" Jamieson, the fierce-looking black-mustached heavyweight who did such good work in the "Luke" comedies. Kathryn O'Connor plays the pretty girl who is not satisfied with conditions in her palatial home and is willing to divert herself in the company of the funny little rags, bottles and old iron collector.

PEARL WHITE WINS

Pearl White, Pathe's star, has been adjudged the favorite motion picture actress of Baltimore, according to the result of a contest conducted recently by the Baltimore News.

The people of Baltimore were asked to vote for their favorite motion picture star, and the Pearl White enthusiasts showered so many votes for their popular actress on the contest editor that the prize was awarded Miss White. This consisted of Christmas verses to Miss White in the Baltimore News.

UTILIZES PAPER

Manager of Duluth Theater Gets Effective Publicity

I. R. Hillier, manager of the Strand Theater at Duluth, Minn., adopted aggressive and unusual methods in his exploitation of "The Planter," the seven-reel Mutual special starring Tyrone Power, which was his New Year's week attraction.

Mr. Hillier secured the first five hundred copies of the Duluth Herald on the first afternoon of a week's run of the picture at his house. He had a printing press waiting in a nearby shop and spread, in transparent red ink, across the entire page, "Strand Theater, 'The Planter,' the sensation of the year."

Mr. Hillier had prepared in advance for his stunt. The previous week he had given a free show for the newsboys of Duluth, this securing their co-operation in the distribution of his papers to all sections of the city.

The stunt attracted wide attention. It was backed up by a liberal use of newspaper space and a general distribution of throw-aways, together with an effective use of the posters and the lobby display.

Mr. Hillier secured the cuts which Mutual furnishes as part of its advertising accessories, and the same issue of the Duluth Herald which carried his red smash also carried publicity pictures of Tyrone Power on the amusement page.

"THE INNER VOICE"

New Russian Art Film, with Mozukin, Is Announced by Pathe

"The Inner Voice," a Russian Art Film to be released by Pathe Feb. 17, affords an excellent example of the results obtained by the remarkable system of training which is applied to the players of the Moscow Art Theater. In consequence, Mozukin, the star of "The Inner Voice," plays during the course of the picture a youth of eighteen, then the same person at forty and then the same man again at seventy. Proof of Mozukin's great art is given by the fact that in appearance and manner he fits into each of these roles.

TRICK PHOTOGRAPHY

The reputation the Whartons have made for effective trick photography is fully upheld in "The Eagle's Eye," their new serial photodrama founded on Chief Flynn's exposure of the Imperial German Government's spies in America. To carry out the idea of many of the situations showing spy activities, trick exposures have been found necessary to attain the most convincing effects. One of these novel effects is a quadruple exposure, while another is a triple iris in which three diaphragms open at once in the disclosure of characters, then fade and reopen. This last effect, which is made in "The Eagle's Eye" for the first time, was originated by John K. Holbrook, chief of photography at the Wharton studios.

CARLE E. CARLTON PRESENTS

LILLIAN WALKER

BY ADAPTATION WITH LILLIAN WALKER IN A FILM VERSION

DAVID GRAHAM PHILLIPS GREATEST NOVEL

THE GRAIN OF DUST

SUPPORTED BY EDITH DAY, RAMSEY SALLACE, CORINNE UZZELL

"WHO'S THERE?"

STOP GUESSING

Put yourself in line for big receipts with a State Right Production that is bound to win.

NOW IS THE TIME TO ACT
GET IN AHEAD OF THE OTHER FELLOW

BOOK WITH US AS PRODUCERS!
WE WILL PROTECT YOUR EXCLUSIVE RIGHTS,
DIRECT - OR THROUGH YOUR EXCHANGE.
WRITE US TO-DAY STATING FULL PARTICULARS



William S. Hart

ARTCRAFT

TOM TERRISS

Directing ALICE JOYCE

THE FETTERED WOMAN, by Robert W. Chambers
THE WOMAN BETWEEN FRIENDS, by Robert W. Chambers
THE SONG OF THE SOUL, by Shannon Fife

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES

CORINNE GRIFFITH

VITAGRAPH

BESSIE LEARN

INGENUE LEADS
PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits"
"Mate of the Sally Ann" AMERICAN FILM CO., Santa Barbara, Cal.

NEW FEATURE ON VITAGRAPH LIST

"The Desired Woman" Will Have Harry Morey and Florence Deshon

A company of Vitagraphers, headed by Harry Morey and Florence Deshon, who are to be featured in "The Desired Woman," have left for "Somewhere in Georgia," where they will be engaged for a week or more in making scenes for the forthcoming Blue Ribbon production.

Paul Scardon is directing the picture, and in addition to Mr. Morey and Miss Deshon, he took South with him little Jean Paige, whose work in the O. Henry pictures won for her a place among the feature players of Vitagraph, and who will play in "The Desired Woman."

"The Desired Woman" is from the novel of the same name by Will Harben, and its production marks the addition of this famous Southern writer to the list of regular Vitagraph authors. It was published in book form in 1913 and during the four years that have elapsed has proved to be one of the most successful of Mr. Harben's books.

"The Desired Woman," which will be among the early spring offerings of Vitagraph, marks the second appearance together of Harry Morey and Florence Deshon, who is one of the recent acquisitions to the ranks of Vitagraph's feminine stars. Their first feature, in which Grace Hammond is also featured, to be released February 4, is "The Other Man," a play which gives Mr. Morey a role almost equal in strength to that of Joe Garson in "Within the Law."

At Leading Theaters

WM. S. HART AT RIVOLI

The Rivoli enters the fourth week of its career on Monday with William S. Hart as its leading screen attraction and a pleasing program of solo, choral and orchestral selections. Hart is seen in "Wolves of the Rail," an Artcraft picture written by Denton Clift and produced under the supervision of Thomas H. Ince. The scenes are laid along a railroad in the California mountains, with the star cast as leader of a band of train robbers. By a clever twist of the plot Hart impersonates the secret service man who is sent out to get him, and, experiencing a change of heart, proceeds to aid the road of the bandits who infest it. Viola Hale appears as the girl who is the bad man's reward, and there is an excellent supporting cast. As his most thrilling feat in the picture, Hart jumps from his horse onto a runaway locomotive going at top speed. The Rivoli chorus and orchestra is featured in the "Anvil Chorus" from "Il Trovatore." The overture is the "Slavonic Rhapsody" by Friedemann, with Erno Rapee conducting. Gladys Rice is heard in a specially staged number called "Southern Echoes," arranged by Mr. Rothapfel, and Joseph Martel, baritone, sings the "Kashmir Song" from Amy Woodforde Finden's "Four Indian Love Lyrics." Scenic and comedy features and the Animated Pictorial complete the program.

JULIAN ELTINGE AT RIALTO

Julian Eltinge, in the amusing dual role of a young rancher and a fictitious "Princess Martini," exercises his familiar talents for impersonating members of the fair sex in a new Paramount picture called "The Widow's Might," which is the feature of this week's program at the Rialto. A Western ranch and a fashionable resort hotel provide the settings for a cleverly developed plot based on a story by Marion Fairfax. Florence Vidor and Gustave Seyffertitz are the star's principal support. Hugo Helsenfeld conducts the Rialto orchestra and chorus in an elaborate arrangement of selections from "The Queen of Sheba," by Goldmark. The orchestra also plays the brilliant interlude from the fourth act of "Carmen." Emanuel List, basso profundo, renders "Asleep in the Deep," by Petrie, accompanied by the Rialto male chorus. Gaston Dubois, the Belgian cellist, plays Casella's "Neapolitan Dance." The usual high-class selection of scenic and educational pictures, comedies and news events, presented in the style for which Mr. Rothapfel is noted, completes an attractive bill.

STRAND THEATER PROGRAM

Mary Pickford is seen on the screen at the Strand Theater this week in a dual role. She portrays the title role of "Stella Maris," a film version of William J. Locke's celebrated novel, and also interprets the part of Unity Blake, an uncouth character who is introduced as an inmate of an orphan asylum. It is an Artcraft picture. A feature of exceptionally timely interest is a picture produced by the Educational Film Corporation, entitled "The Making of an American Officer," showing life in Plattsburg from 5:30 A. M. until evening. The third of the popular James Montgomery Flagg comedies, entitled "The Superstitious Girl," also is shown, as is a scenic study in natural colors: a Dittmars Zoological feature and the Topical Review, containing the latest news pictures from home and abroad. The musical program is a pleasing and varied one. The soloists are Grace Hoffman, soprano, rendering Hummer's "The Song of Kisses"; Herbert

PARAMOUNT

Jules of the Strongheart, George Heban, Jan. 14.
The Spirit of '17, Jack Pickford, Louis Huff, Jan. 14.
Himself Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21.
The Widow's Might, Julian Eltinge, Jan. 28.
The Hired Man, Charles Ray, Jan. 28.
Madame Jealousy, Pauline Frederick, Feb. 4.
Flare-up Sal, Dorothy Dalton, Feb. 4.
A Petticoat Plot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.

ARTCRAFT

Rose of the World, Elsie Ferguson, Jan. 7.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.
The Whispering Chorus, C. B. De Mille Production, Feb. 11.
The Song of Songs, Elsie Ferguson, Feb. 25.
Blue Blazes Rawden, Wm. S. Hart, Feb. 25.

GOLDWYN

The Cinderella Man, Mae Marsh, Dec. 1.
Thais, Mary Garden, Dec. 30.
Fields of Honor, Mae Marsh, Jan. 14, 1918.
Dodging a Million, Mabel Normand, Jan. 28.
One Little Wife, Madge Kennedy, Feb. 10.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.
Daughter of Destiny, Olga Petrova, Dec. 23.

GREATER VITAGRAPH

The Blind Adventure, Edward Earle, Betty Howe, Jan. 7.
The Wild Strain, Nell Shipman, Alfred Whitman, Jan. 14.
The Menace, Corinne Griffith, Ewart Overton, Jan. 21.
A Mother's Sin, Earle Williams, Jan. 28.
The Other Man, Harry Morey, Grace Darmond, Florence Deshon, Feb. 4.
The Woman Between Friends, Alice Joyce, Marc MacDermott, Feb. 11.
The Wooing of Princess Pat, Gladys Leslie, Frank Glendon, Feb. 18.
Cavanaugh of the Forest Rangers, Nell Shipman, Alfred Whitman, Feb. 25.

TRIANGLE

Betty Takes a Hand, Olive Thomas, Jan. 6.
Man Above the Law, Jack Richardson, Jan. 6.
I Love You, Alma Reubens, Jan. 13.
Law's Outlaw, Roy Stewart, Jan. 13.
The Gun Woman, Texas Guinan, Jan. 20.
Mr. Butterfly, Darrell Foss, Jan. 20.
Evidence, J. Barney Sherry, Jan. 27.
Real Folks, Jack Mulhall, Jan. 27.

PATHE EXCHANGE, INC.

SPECIAL (War)
The German Curse in Russia, Jan. 13.
RUSSIAN ART
The Cloven Tongue, Jan. 20.
PATHE PLAYS
Innocent, Fannie Ward, John Milner, Jan. 27.
Loaded Dice, Frank Keenan, Florence Billings, Feb. 10.

LASLIDA

The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
Vengeance Is Mine, Mrs. Castle, Dec. 16.
Over the Hill, Gladys Hulette, Dec. 30.
The Other Woman, Peggy Hyland, Milton Sills, Feb. 3.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.

bert Waterous, basso, who sings "Gipsy John," and "It's a Long Way to Berlin." The Symphony Orchestra, under the direction of Oscar Sprescu, gives excerpts from "Pagliacci." The twentieth week of the popular afternoon concerts by the Strand Symphony Orchestra commenced Monday. Mr. Sprescu has arranged the following program: "Secret of Suzanne," Wolf Ipparr; "Spring Song," Mendelssohn; "Jewels of the Madonna," Wolf-Farrari; "Romanian Poem," Enesco.

The current Essanay scenic released through General Film Company is entitled "The Two Biggest Things in the World—The Grand Canyon at Arizona and Canyon DeChelly," which is marked by some of the most remarkable scenic shots ever made by the camera. It is said to be an ideal short length subject for any program.

PHOTOPLAY FEATURES

Empty Pockets, Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

JAXON
Pokes and Jabs Comedies.

FAUCON

The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, H. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Giffether, Mollie McConnell.
Zollenstein, Vola Vale, Monroe Salisbury.

BLUEBIRD

My Unmarried Wife, Carmel Myers, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.
The Fighting Grin, Franklin Farnum, Jan. 28.
The Wife He Bought, Carmel Myers, Feb. 4.
Hands Down, Ruth Clifford, Monroe Salisbury, Feb. 11.

BRADY-WORLD

Stolen Hours, Ethel Clayton, Jan. 7.
The Strong Way, June Elvidge, Jan. 14.
The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.
Gates of Gladness, Madge Evans, Jan. 28.
The Divine Sacrifice, Kitty Gordon, Feb. 4.
Whims of Society, Ethel Clayton, Feb. 11.

SELECT

The Wild Girl, Eva Tanguay, Oct.
The Moth, Norma Talmadge, Oct.
Magda, Clara Kimball Young, Oct.
Scandal, Constance Talmadge, Oct.
Over There, Anna Nilsson, Charles Richman, Oct.
Her Silent Sacrifice, Alice Brady, Nov.
Secret of the Storm Country, Norma Talmadge, Nov.
Shirley Kaye, Clara Kimball Young, Dec.

The Honeycomb, Constance Talmadge, Dec.
Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studied Girl, Constance Talmadge, Jan.
The Lone Wolf, Bert Lytell, Hazel Dawn.
The Public Be Damned, Charles Richman, Mary Fuller.

FOX

Stolen Honor, Virginia Pearson, Jan. 6, 1918.
Cupid's Roundup, Tom Mix, Jan. 13.
A Heart's Revenge, Sonia Markova, Jan. 20.
The Heart of Romance, June Caprice, Jan. 27.
Jack Spurlock—Prodigal, George Walsh, Feb. 3.
The Moral Law, Gladys Brockwell, Feb. 10.
The Girl with the Champagne Eyes, Jewel Carmen, Feb. 17.
Six Shooter Andy, Tom Mix, Feb. 24.

STANDARD

The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Farnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.
Cheating the Public, Jan. 20, 1918.

PERFECTION FEATURES

Salt of the Earth, Peggy Adams, Dec. 17.

ESSANAY

Sadly Goes to Heaven, Mary McAllister, Dec. 24.
Men Who Made Love to Me, Mary McAllister, Jan. 21, 1918.
Unsuspected Money, Taylor Holmes, Jan.
Brown of Harvard, Tom Moore, Hazel Daly, Jan.

MUTUAL

Her Sister, Olive Tell, Dec. 24.
Her Second Husband, Edna Goodrich, Dec. 31.
Molly, Go Get 'Em, Margarita Fischer, Jan. 7, 1918.
The Imposter, Ann Murdock, Jan. 14.

In Bad, William Russell, Jan. 21.

Beauty and the Rogue, Mary Miles Minter, Jan. 28.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Hocking Broadway, Harry Carey, Molly Malone, Dec. 24.

METRO

ROLFE
The Winding Trail, Viola Dana, Jan. 7, 1918.
The Eyes of Mystery, Edith Story, Jan. 14.
A Weaver of Dreams, Viola Dana, Feb. 18.
Revenge, Edith Story, Feb. 25.

YORKE

Broadway Bill, Harold Lockwood, Feb. 11.

METRO PICTURES CORP.

Daybreak, Emily Stevens, Jan. 7.
Her Boy, Effie Shannon, Niles Welch, Jan. 28.
Under Suspicion, Francis Bushman, Beverly Bayne, Feb. 4.

SPECIALS

Blue Jeans, Viola Dana.
The Legion of Death, Edith Story.
Revelation, Nazimova.
The Slacker, Emily Stevens.
Draft 258, Mabel Taliferro.

STATES RIGHTS AND INDEPENDENT

GOLDWYN NEW YORK

The Manxman.
For the Freedom of the World.

CARDINAL

Joan the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoor, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

JULES BURNSTEIN

Shame.

SERIALS

PATHE

The Hidden Hand.
Trapped by Treachery (11th).
Doris Kenyon, Maudie Hamilton, Sheldon Lewis, Arline Pretty, Feb. 3.
The Eyes in the Wall (12th), Feb. 10.

VITAGRAPH

Vengeance—and the Woman.
The Plunge of Destruction (5th).
William Duncan, Carol Holloway, Jan. 21.
The Lure of Hate (6th), Jan. 28.

PARAMOUNT

Who Is Number One? (14th).
No Surrender, Kathleen Clifford, Jan. 28.
The Round Up (15th), Feb. 4.
JAXON
Daughter of Uncle Sam, Jane Vance, Wm. Sorelle (1st), Jan. 19.

PATHE FINISHES

FOUR FEATURES

Subjects of Varied Theme Are Ready for Release At Early Date

Four additional Pathe features, "Annexing Hill," "Mrs. Slacker," "The Mysterious Client," and "Any Home," have been completed during the past week and are ready to be assigned release dates on the program.

"These four subjects are widely different in theme," said Sales Manager F. C. Quimby, "but in each a strong vein of comedy supplies the element demanded of war-time entertainment. 'Mrs. Slacker' is a romance, 'The Mysterious Client' is a melodramatic in style, 'Annexing Hill' is a comedy-drama, and 'Any Home' is a social problem drama."

"Mrs. Slacker," directed by Hobart Henley, is a story of conditions of the present moment by Agnes Johnston. Gladys Hulette and Creighton Hale appear in the star roles, supported by Paul Clerget, the famous French pantomime artist, and Walter Helra. The title of this production may be changed to a more descriptive one before the subject is released.

"The Mysterious Client," directed by Fred Wright, is a melodramatic fantasy that embodies mystery, surprise and comedy. Irene Castle is starred, supported by Milton Sills, Warner Oland, and Cesare Gravina.

"Any Home," a Baby Marie Osborne feature directed by William Bertram from a story by John W. Grey, is a pretty little story whose outstanding feature is human interest. It tells of a misguided ambition that results in the neglect of home and baby and the final righting of all wrongs through the influence of the child.

"Annexing Hill" is another Gladys Hulette-Creighton Hale feature, directed by Albert Parker from a story by Edgar Franklin that appeared in *Argosy*. It is a comedy-drama with the humorous element predominating. Many unusual types are introduced and complications of highly humorous character are unfolded in the telling of the story.

"ONE MORE AMERICAN"

George Beban's New Paramount Picture Is Screen Version of Stage Play

The fact that much of the action of "One More American," George Beban's forthcoming Paramount vehicle, transpires in "Little Italy," New York, and on Ellis Island, where the immigrants are landed, made it necessary to secure a large number of extra people suited to the quaint characters that are to be found in those localities. William DeMille, who not only directed the picture, but also wrote the play, "The Land of the Free," from which the film version was made by Olga Printzlau, succeeded in rounding up an assortment of types which are certain to lend realism to the production.

George Beban himself has an entirely happy role in Luigi Riccardo, the leading figure in the touching story of an alien's experiences in the great metropolis. Helen Jerome Eddy again appears with Mr. Beban in the leading feminine role, while Jack Holt is cast as a New York reporter, a part to which he should do full justice. Raymond Hatton portrays a unique figure in the social circles of Little Italy, and other prominent players are Marcia Manon, May (Gladys) H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi.

FIGHTING CENSORSHIP

League Heads Work for Repeal of Law in Maryland

The motion picture interests in Maryland are preparing to make a fight at Annapolis for the repeal of the law creating the Board of Censors of Moving Pictures. When the bill was introduced in the Legislature in 1916 the film interests made a concerted drive against it, and some of their representatives journeyed from as far away as New York to voice their protest. The bill, however, went through with a large vote and with few amendments.

It is contended that the censorship is unnecessary and that the same results as to eliminating objectionable pictures may be obtained through the police. It is also asserted that the revenue from the fees charged for the examination of the pictures has not proved to be as large as the advocates of the bill claimed it would be when urging its passage.

The Exhibitors' League of Maryland is to conduct the fight. The organization has opened an office and already a pamphlet dealing with the censorship question has been published and circulated. Frank A. Hornig is president of the league.

ESSANAY SNOWED IN

Work Continues Despite Discomfort Caused by Blizzard

The Essanay studios were struck "amidships" by the great blizzard that interned Chicago recently. Snow piled up so high around the studio entrance and for two blocks down Argyle Street that coal dealers were unable to make sorely needed deliveries until employees turned out and dug a roadway to the connecting thoroughfare. As a result, the studios were colder than "Greenland's icy mountains" for a few hours. Work was continued on pictures in all the studios, however, with the action speeded up about 100 per cent.

"BLUE BLAZES RAWDEN"

Wm. S. Hart's Next Paramount Picture Is Story of Lumber Camps

William S. Hart excels in those stories of primitive man reformed through stress of circumstances, regenerated by the renewing of the mind in the crucible of love and hate, which idea has formed the basis of several of his pictures. Released by Artcraft, in "Blue Blazes Rawden" it is employed with telling effect. He is, in this instance, a veritable giant of a man, lusting for life and the delights of the lumber camp saloon after a season immured in the forests. His encounter with a renegade Britisher who is later killed in a fight, the primal lure of love as expressed by Babette provide for Hart a vehicle that gives him full scope for his powers of character interpretation.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N.

Players Should Accept Salary Reductions Only Upon Certain Condition

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Jan. 15, 1918. The following members were present:

Francis Wilson, presiding; Messrs. Churchill, Coburn, Cope, Craven, de Cordoba, Deming, Gillmore, Harwood, Kyle, Mitchell, Sills, Stevenson and Stewart. New Members elected:

Elizabeth Brice, Wyrley Birch, Julienne Costa, Bobbie Hale, Margaret Linden, James C. Malady, Hollingsworth Pett, Sydney Stone, Jean Storm, J. D. Walsh, Wilmer L. Walter.

The fact, as manifested in several recent instances, that members when approached by the ingratiating emissary of some manager, whose purpose it is to gain pecuniary concessions from actors in his employ, cannot always when embarrassed by the proposals made then refer the whole matter to their Association. The organization is for just such things.

The individual who would avoid the onus of refusing should be able to say "My Association will not let me" or "I will ask it." Each man and woman regularly elected to the A. E. A. signs a pledge requiring that method of procedure when a situation arises involving any settled principle controlling engagements.

Regarding reductions in salary if actors accept them they should do so on the condition that if prosperity returns to the attraction, of which they are an essential part, then the amounts taken from them shall be repaid and their salaries restored to their original basis.

This is the exact way adopted and carried out by the management of "Twin Beds" during its first New York run. Members concerned at the time reported the case to us and we wrote the management a letter of gratification which was made public. Bear these precedents in mind and do not forget that the actor asked to bear losses seldom shares profits.

Complaints from both actors and producers in the film field keep on coming to our ears. Some of the tyranny shown on both sides is incredible. There should most certainly be a determined effort made to secure more of a safe and sane standard in that quarter. Screen Club, wake up! Both sides, we believe, are simply waiting for the right man or woman to bring them together.

So many of us connected with the stage are in need of exact information in re the income tax under the amended law. An authoritative article on the subject, by Paul N. Turner, appears in the current number of our official organ, *Equity*. Every actor ought to read it.

Members are urged to complain if they find the A. E. A.'s service wanting in courtesy or effectiveness at any time.

Effective aid was rendered our cause before the Fuel Controller of Boston by Mr. Pierce Benton, at a hearing held on Jan. 11th. Mr. Benton is our deputy in the "Thirteenth Chair" company.

BY ORDER OF THE COUNCIL.

STAGE WOMEN SEEK HELP

The Stage Women's War Relief, through Florence Nash, has sent the following appeal to the theatrical profession:

"Besides the urgent and incessant appeals which are made to us for hospital supplies, we also have appeals from the actor-soldier and sailor which we have pledged ourselves to meet. For the purpose of replenishing our treasury we are going to begin a membership drive for subscriptions from all branches of our profession.

"We want help from all managers, directors, actors, agents, stage hands and all those magazine men who are directly allied with the profession. Our campaign is to be thoroughly organized and will be in the hands of the most reputable and financially sound people in each branch. We advise every one against giving subscriptions to any one except personal friends whose integrity they can vouch for. We are asking for subscriptions of \$1, \$2 or \$5."

DALE PLAY HERE MONDAY

Alan Dale's play, "The Madonna of the Future," will open at the Broadhurst Theater next Monday night. Emily Stevens will be starred in the piece, and the supporting cast will include Jerome Patrick and Teresa Maxwell-Conover. "Lord and Lady Algy," now at the Broadhurst, will be sent on tour.

Samuel Small Russel, who for the past several years has been manager of the Actors' Equity Association, has resigned. Mr. Russel has recently been appointed confidential secretary of the Lambs.

NINE NEW AMUSEMENT COMPANIES

Hitchcock-Fulton Theater Corporation Formed—Big Film Distribution Firm Granted Charter—Other Enterprises

ALBANY (Special).—Articles of incorporation for nine new amusement enterprises were filed with the Secretary of State during the past week. The new firms are formed to engage in the theatrical and motion picture business and have a total capitalization of \$147,750.

The Associated Novelists Distributing Corporation of New York city, having a capital of \$100,000, has been granted a charter to conduct a general motion picture business. Max Freedman and A. S. Levy and Max J. Josephson are named as the principal stockholders of the "Love Mill Corporation."

A list of the new concerns follows: Hitchcock-Fulton Theater Corporation, New York city. To maintain theaters and provide for the production of dramatic and other stage attractions, including motion pictures. Capital, \$1,250. Directors: E. J. Chambers, E. A. Reilly and Grace Wilkinson. 1482 Broadway, New York city.

Northern Producing Company, New York city. Theatrical and motion picture proprietors and managers. Capital, \$10,000. Directors: Solomon Goodman, Gilbert G. Barry and Robert Walker, 1476 Broadway, New York city.

Garden Film Corporation, New York city. To operate theaters for theatrical and motion picture purposes, also to deal in apparatus and equipment for motion picture business. Capital, \$1,500.

Associated Novelists' Distributing Corpo-

ration, New York city. To produce, exchange and operate motion picture films, machines and devices used in the theatrical and motion picture business. Capital, \$100,000. Directors: Charles A. Weeks, James A. Abbott and James H. Garrett, New York city.

Devry Corporation, Inc., New York city. Motion picture cameras and devices of all kinds. Capital, \$5,000. Directors: Samuel L. Frank, George J. Chryssikos and Isaac Covino, 170 Broadway, New York city.

Jason Building Company, New York city. To operate theaters and playhouses. Capital, \$10,000. Directors: Helen White, Meyer Klein and Alexander Werner, 817 West End Avenue, New York city.

The Love Mill Corporation, New York city. To produce, manage and exploit theatrical, musical, vaudeville and other amusement attractions. Capital, \$5,000. Directors: A. S. Levy, Max Freedman and Max J. Josephson, 233 Broadway, New York city.

Motion Picture Story Sales Corporation, New York city. Motion picture films of various kinds. Capital, \$10,000. Directors: P. H. Sloane, Joseph P. Shelby and Charles Glass, 61 Broadway, New York city.

S. & M. Palace Theater Corporation, New York city. To operate motion picture theaters. Capital, \$5,000. Directors: Max Spiro, Jacob Horodkin and Isidore Papasop Trachtenberg, 56 Christie Street, New York city.

GEORGE W. HERRICK.

MOLLIE KING NEW FEATURE AT PALACE

Screen Actress Appears in Series of Imitations—Kosloff Russian Ballet, Stella Mayhew and Joe Jackson on Program

Mollie King, the screen beauty seen in Pathe pictures, is the headline attraction at the Palace Theater this week, appearing as a singer, dancer and imitator. Mrs. King registers in person as strongly as she does in motion pictures. She has a pleasing act in which her imitations are the chief entertainment asset. This feature plus an appealing personality and an unusual comeliness, makes her a drawing card of the first magnitude.

Theodore Kosloff, of the Imperial theaters of Petrograd and Moscow, brings his Russian Ballet to the Palace in a series of richly staged and exquisitely executed dance offerings. Kosloff and his company are representatives of the best in Russian interpretative dancing, which with the co-operation of Bakst, artist, and Borodin, Stravinsky and Rimsky-Korsakov, composers, make up a vaudeville offering that is on the highest plane of merit. Kosloff has with him many dancers from the Diaghileff organization.

Stella Mayhew, who is now performing a "single," remains at this theater for another week. Miss Mayhew is in her best entertainment form. Joe Jackson, the imitable clown of the bicycle, plays his annual engagement at the Palace this week, using some new stunts on his dilapidated wheel. Franklin Ardell and Company present a hilarious farce entitled "The Wife Saver."

Florence Tempest, working without her sister, Marian Sunshine, is pleasing in an act that was written especially for her, in which she appears as a smart young chap. A strong program is completed by Duffy and Ingels in "The Music Masters," and the Four Danubies.

LEAGUE TO HOLD CARD PARTY

A card party and dance will be held at the club rooms of the Professional Woman's League, 1099 Broadway (entrance 140 West Sixty-eighth Street) on Tuesday, Jan. 22, at 8.30 P.M., for the benefit of the philanthropic fund of the society.

Prizes will be given players and non-players, including theater tickets, and useful articles donated by prominent actresses. An admission fee of fifty cents will be charged. Mrs. Elissa Crawford is chairman and Mrs. Claude Hagan, C. W. Allen, and Helene Hanning, hostesses.

NORRIS POSTPONES PRODUCTION

Owing to the uncertainty of the coal situation, William Norris has postponed his one-act matinee which he intended to produce at the Shubert Theater next month.

"THE LOVE MILL" COMING

Musical Comedy to be Presented Here by Dippel in February

The Alfred Francis musical comedy, "The Love Mill," will begin a New York engagement early next month at a theater yet to be designated. The piece has been in rehearsal several weeks under the direction of George Marion. It will open a preliminary tour at New Haven, Jan. 29. Among the principals are Harry Tighe, Victor Morley, Al Roberts, Emilie Lea, and Jeanette Lowrie. Andreas Dippel is directing the tour.

PAULDING TO GIVE READINGS

Frederick Paulding, well-known Shakespearean actor, who more recently has been known as a lecturer and reviewer of classic and modern literary and dramatic works, last week concluded his sixth season of subscription readings at the Waldorf-Astoria. Mr. Paulding gave selections from the works of several modern Spanish and Russian novelists and dramatists.

His sixth annual Spring series will be given on the third and fourth Wednesdays in February and the first and second Wednesdays in March, the works to be reviewed including Nikolai Gogol's "Revisor," the contrasting work of Rudyard Kipling and Sir James M. Barrie; Du Maurier's "Peter Ibbetson" and Alfred Sueto's "The Two Virtues."

In reviewing the various works, Mr. Paulding illustrates his readings with selections from plays and novels under consideration.

HIPPODROME'S NEW PRIMA DONNA

In line with the policy to keep adding to the already wonderful array of features in "Cheer Up" at the Hippodrome, the management on Monday last introduced Sybil Vane, a little Welsh prima donna, as a soloist. She comes with a Covent Garden reputation and the satisfaction of knowing she did her bit in cheering up the boys "over there." Miss Vane is small of stature, with a pleasing personality and a voice of great volume, reaching the far corners of the big auditorium without any difficulty. She scored splendidly in her two songs, "What a Wonderful Mate You'll Be" and "The Queen of the Nile." Houdini continues to mystify his audiences with his "Vanishing Elephant" and his remarkable feat, "The Submersible Box."

CITY OFFICIALS SEE PLAY

"Pollyanna" came to touch the glad game at the Bronx Opera House, week of Jan. 14, with Patricia Collinge as successful as ever. Beatrice Morgan, well remembered for her long association with the Proctor Stock company, was welcomed as Polly Harrington, and Glenn Hunter as the seventeen-year-old Jimmy Bean, were the new faces in this seasons cast.

The city and county officials of the Bronx held their theater party on Tuesday night, and the Manhattan office holders also journeyed to the Bronx Opera House to help the Bronx Independent Democracy make merry.

IDA C. MALCOMSON.

"EXPERIENCE" RETURNS

Elliott Comstock and Gest's production of "Experience" returned to the Manhattan Opera House Tuesday evening for an engagement of three weeks. This is the fourth year of the career of this "modern morality drama," by George V. Hobart. The cast includes Raymond Van Sickle, William Ingersoll, Marie Horne, Jean Downs, Dorothy Newell, and Mary Comerford.

"Experience" will play at a popular scale of prices, with orchestra seats at \$1 and \$1.50, and with a Wednesday matinee for which the best seats will be \$1.

MRS. FISKE DIRECTS STAGE HANDS

CINCINNATI (Special).—Mrs. Minnie Madden Fiske saved the audience at the Grand Opera House an hour's wait Monday night by personally directing the setting of the scenery, which arrived hours late from New York city. As a result the curtain rose at 9.30 o'clock. At the urgent solicitation of Mrs. Fiske the stage hands unloaded the scenery at about the same speed that they would have displayed had the train reached Cincinnati during the morning hours.

FIRE DESTROYS BRADY SCENERY

A warehouse at No. 343 West Thirty-sixth Street, in which was stored theatrical scenery, stage settings and costumes belonging to William A. Brady, was destroyed by fire on Jan. 16. One fireman, John W. F. T. Kocher, of East 150th Street, was killed in a crash of falling floors. The theatrical equipment lost in the fire represented an accumulation of thirty years. It was partially insured.

LIEBLER'S PLAY AT HARRIS

"Success," a melodramatic comedy by Adeline Litzbach and Theodore Liebler, Jr., will be presented at the Harris Theater next Monday night, replacing "The Naughty Wife," which will go on tour. The cast of "Success" will be headed by Brandon Tynan and will include Jess Dandy, Helen Holmes, Marion Coakley, and Lionel Glenister.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 26

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	42
Belasco	Polly Wren's Past	Sept. 6	172
Bijou	Odds and Ends of 1917	Nov. 19	84
Booth	Seventeen	Jan. 21	8
Broadhurst	Lord and Lady Algy (rev.)	Dec. 22	42
Casino	Oh, Boy	Feb. 20	399
Century	Chu Chin Chow	Oct. 22	120
Cohan	The King	Nov. 20	83
Cohan and Harris	A Tailor-Made Man	Aug. 27	183
Comedy	Washington Square Players	Oct. 31	107
Cort	Flo-Flo	Dec. 20	47
Criterion	Happiness	Dec. 31	33
Eltinge	Business Before Pleasure	Aug. 15	196
Empire	The Lady of the Camellias	Dec. 24	42
Fulton	Billeted	Dec. 24	40
Gaiety	General Post	Dec. 24	42
Globe	Jack o' Lantern	Oct. 16	114
Harris	The Naughty Wife	Nov. 17	85
Hippodrome	Cheer Up	Aug. 23	269
Knickerbocker	Land of Joy	Nov. 1	106
Liberty	Going Up	Dec. 25	40
Longacre	Yes or No	Dec. 21	35
Lycum	Tiger Rose	Oct. 3	139
Lyric	Cheating the Public (film)	Jan. 13	27
Manhattan	Experience (rev.)	Jan. 21	8
Maxine Elliott	Eyes of Youth	Aug. 22	189
Morocco	Lombardi, Ltd.	Sept. 24	151
New Amsterdam	Revue of 1918	Dec. 31	33
Parks	Seven Days' Leave	Jan. 17	16
Playhouse	The Heritage	Jan. 14	16
Plymouth	Gypsy Trail	Dec. 4	66
Republic	Parlor, Bedroom and Bath	Dec. 24	42
Shubert	Maytime	Aug. 16	196
39th Street	Blind Youth	Dec. 3	67
Winter Garden	Doing Our Bit	Oct. 18	130

NEW YORK THEATERS

Playhouse W. 45th St. Phone 2628
Bryant. Evenings, 8.30.
Mats. Wed. and Sat., 2.30.
The MESSRS. SHUBERT Present
THE HERITAGE
An unusual play in four acts by
EUGENE WALTER
with
CYRIL KEIGHTLEY—LOWELL SHERMAN

Winter Garden Broadway and 50th Street.
Evs. 8. Mats. Tues. Thurs. and Sat. 2.
Annual Fall Production
DOING OUR BIT

SHUBERT 44th W. of B'way. Phone 8439
Bryant. Evs. 8.30. Matinees,
Wednesday and Saturday at 2.00.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St. W. of Broadway
Phone Bryant 6100. Evenings, 8.30.
Matinees Wed. and Sat., 2.30.
BOOTH TARKINGTON'S SEVENTEEN
A Play of YOUTH and LOVE and SUMMERTIME

39th St. Theatre, nr. B'way. Phone 413
Bryant. Evs. 8.30. Mats. Wed.
and Sat., 2.30.
LOU TELLEGEN
In His Thrilling Success
"BLIND YOUTH"

ASTOR 45th St. and B'way. Phone 287
Bryant. Evs. 8.30. Matinees,
Wednesday and Saturday, 2.20.
"WHY MARRY?"
A Comedy by Jesse Lynch Williams.
With a Cast of Unusual Distinction

Casino B'way and 39th St. Phone 3846
Greeley. Evenings, 8.15. Matinees,
Wed. and Sat., 2.15.
2nd YEAR
Of the Smartest of Musical Comedy
OH, BOY

Maxine Elliott's Thea. 39th. E.
of B'way. Phone 1476 Bryant.
Evenings, 8.30. Matinees, Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in EYES OF YOUTH

BIJOU Theatre, 45th St. W. of B'way
Phone Bryant 430. Evs. 8.15.
Mats. Wed. & Sat., 2.15.
Last Week
NORWORTH & SHANNON'S
Chummy Musical Review,
ODDS & ENDS 07 1917
Cast includes HARRY WATSON, JR.,
LILLIAN LORRAINE, JACK NORWORTH

Broadhurst 44th St. W. of B'way. Phone
64 Bryant. Evenings at 8.20
Matinees Tues. Thurs. & Sat.
WILLIAM FAVERHAM
MAXINE ELLIOTT
IRENE FENWICK
MACLYN ARBUCKLE
in
"Lord and Lady Algy"

MOROSCO 45th St., West of B'way.
Evs. at 8.20. Matinees
Wed. and Sat. at 2.30.
Oliver Morosco's Laughing Sensation
LOMBARDI, LTD.
With LEO CARRILLO
Biggest Comedy Hit Years
Seats 10 Weeks in Advance

MARGUERITA SYLVA ENGAGED
Cleofonte Campanini has added Marguerita Sylva to the list of stars for the Chicago Opera Association's season at the Lexington Theater, beginning on next Tuesday. She will sing the title-role of Massenet's "Cleopatra." Miss Sylva began her operatic career as Carmen in Paris and was heard here first in light opera. Later she sang in the Manhattan Opera House and at Covent Garden, London, and with the Chicago Opera. She was last seen here in "Gypsy Love."

NEW YORK THEATERS

EMPIRE B'way and 40th St.
Evs. at 8. Mats. Wed.
and Sat. at 2.
CHARLES FROHMAN Presents
Ethel Barrymore
In her Sensational Success
The Lady of the Camellias
With a remarkable cast including Conway
Tearle, Holbrook Blinn, Rose Coghlan.

LYCEUM 45th St. and Broadway.
Evs. at 8.30. Matinees
Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by
Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings
at 8.30. Matinees, Thurs.
day and Saturday at 2.30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton
and Guy Bolton.

Cohan & Harris B'way & 42d St.
Evs. at 8.15. Mats.
Wed. & Sat. 2.15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

GEO. M. COHAN Theatre, 43d Street and
B'way. Evs. at 8.30. Mats.
Wed. and Sat. at 2.30.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Fiers and Arene.

GAITY Broadway and 40th Street.
Evs. 8.20. Mats. Wednes-
day and Saturday, 2.20.
CHARLES DILLINGHAM PRESENTS
William Courtenay
and
Thomas A. Wise
in
GENERAL POST
A new comedy by J. E. Harold Terry

GAITY THEATRE
Friday, January 25th, 1918
WILLIAM COURTENAY and THOMAS WISE
Will give a professional matinee performance of
"GENERAL POST"
By J. E. Harold Terry
For the Benefit of the
STAGE WOMEN'S WAR RELIEF
Through the courtesy of
C. B. Dillingham and Klav & Erlanger.
Regular Prices. Seats on sale at all theatrical clubs
and Stage Women's War Relief, 366 Fifth Avenue.

RESERVE SEATS FOR SOLDIERS
Selwyn and Company have set aside ten
seats for each performance of "The
Naughty Wife" at the Harris Theater, to
be used by the soldiers and sailors at the
various camps around New York. An order
issued on the box office by the commandant
of the camp is all that is required.

Katherine Emmet, who plays Janet Ray-
mond in "The Gipsy Trail," was called
upon by Manager Hopkins after the per-
formance on Friday evening to get up
the part of "Grandma" (Mrs. Widdimore),
because of the illness of Edie Ellsler, who
plays the part. It is a long and difficult
part, but Miss Emmet gave a very credit-
able performance.

NEW YORK THEATERS

New Amsterdam West 43d
St. Even-
ings 8.15
Matinees Wednesday and Saturday at 2.15
Klav & Erlanger, Managers
Cohan & Harris Present
THE COHAN
REVUE 1918
A musical conglomeration in 3 acts. Book by
Geo. M. Cohan. Music by Irving Berlin and
Geo. M. Cohan.

Criterion B'way and 44th St. Evs.
at 8.15. Matinees Wed-
nesday & Saturday at 2.15
Laurette Taylor
In a New Comedy
"HAPPINESS"
By J. HARTLEY MANNERS

REPUBLIC West 43rd St. Evs.
8.30. Matinees, Wed.
and Sat. at 2.30.
A. H. WOODS PRESENTS
PARLOR, BEDROOM and BATH
By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUM-
BERLAND.

ELTINGE West 43d St. Evs., 8.30
Matinees Wednesday and
Saturday, 2.30.
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and
ALEXANDER CARR
By MONTAGUE GLASS and JULES
ECKERT GOODMAN

Liberty Theatre, W. 43d St. Evs. at
8.20. Mats. Wednesday and
Saturday at 2.20.
COHAN & HARRIS PRESENT
GOING UP
A Musical Comedy
Book and Lyrics by Otto Harbach and James
Montgomery.
Music by Louis A. Hirsch.

**"None can afford to miss it—
all can afford to go"**
"CHEER UP!" Management
CHARLES DILLINGHAM
Greatest
Success
Ever Known.
Staged by
R. H. Barnard.
AT THE
HIPPODROME
Matinee
Every Day
Seats 6 Weeks Ahead

"NAVY DAY" AT ASSEMBLY
The Theatre Assembly observed Navy Day
on Friday afternoon, in the grand ball
room of the Astor. One hundred sailors
and the sailors' band of thirty pieces were
present in a body. The Navy was pre-
sented by Captain Charles Adams. The
third act of "The Tailor-Made Man" was
presented through the courtesy of Cohan
& Harris. Benjamin Chapin, the film star,
gave an act in costume. Daniel Frohman,
president of the Actors' Fund of America,
expressed his most sincere thanks to the
Theatre Assembly for the check presented
to him by the Theatre Assembly for
\$6,025.15 as a donation to the Actors' Fund.
He also expressed his great appreciation for
the annual Christmas Party given by the
Theatre Assembly to the old people of the
Home. Whitehouse and Lowe rendered
songs. Amelia Bingham appeared in an in-
teresting act and selections were given by
the Sailors' Band.

FILES BANKRUPTCY SCHEDULE
John Cort, the theatrical manager, filed
last week in the Federal District Court
schedules showing liabilities of \$831,995
and assets of \$1,281,836. The assets con-
sist of stock and bonds of John Cort, Inc.,
\$1,249,000; notes, \$22,836, and a lease of
the Duquesne Theater, Pittsburgh, \$10,000.
The petition in bankruptcy was filed on
Oct. 11 by three creditors having claims
totaling \$15,794.

THE MIRROR BOOK SHELF

PAWNS OF WAR, a play by Bosworth
Crocker. Little, Brown and Company, Bos-
ton. The play, in three acts, is laid in
Belgium. The Foreword is by John Gals-
worthy, and in conclusion he says: "Pawns
of War" is a play woven round this mon-
strous piece of cynicism and folly. It has
a sustained crescendo. . . very gripping
and should play extremely well. It is so
well worth while, so lifelike and so force-
ful." There are fourteen characters in the
play and several German orderlies and
Belgian citizens.

MOTION PICTURE EDUCATION, by Ernest A.
Dench; the Standard Publishing Company,
Cincinnati. If one thinks one has read all
about motion pictures one who reads this
book will know that he or she was mistaken.
It is a practical handbook, or manual of
suggestions. Every phase of the subject, in
a scientific and up-to-the-minute way, is in
this volume. It is essential to all who have
to do with the subject in a purely business
way, but it is also replete with information
for all who are patrons. Many of the sug-
gestions are useful in the family circle. The
first chapter, of which there are seventy-
three, is one which will appeal to all homes.
It is entitled, "Do Motion Pictures Interfere
with the Education of Children?" There is
scarcely a phase of life in which motion
pictures cannot be a benefit, as the reading
of the book will show. It contains 353
pages, printed in large type and on the best
quality of paper. The cost is \$2 the book.

PLAYERS ENGAGED

Sybil Vane has joined the Hippodrome or-
ganization as prima donna.

Violet Englefield, who played the bad girl
in "The Bad Girl of the Family" more
than fourteen hundred times in England,
has been added to the cast of "Fancy Free,"
in which Clifton Crawford is starring.

Carl Brickert has been engaged by An-
derson and Weber to succeed Byron Beasley
in "Yes or No." Mr. Brickert opened Jan.
14 at the Forty-eighth Street Theater, and
moved with the play to the Longacre last
Monday night.

Margaret Anglin has engaged Fred Eric
to succeed Edward Emery in the part of
Captain Rymil in "Billeted" for the re-
mainder of her engagement at the Fulton
Theater. Mr. Eric will also play a part
of Orestes in Miss Anglin's forthcoming
matinee performance of "Electra."

Eugene Revere has been engaged for a
role in "Girl o' Mine," the new Shubert-
Marbury musical comedy.

Andrew Tombes, late of "Miss 1917,"
has been added to the cast of "Flo-Flo."

F. Ziegfeld, Jr., has engaged Savoy and
Brennan for the new "Midnight Frolic."

Richie Ling has replaced Henry E. Dixey
in the role of All Baba in "Chu Chin
Chow."

DEATHS

CAPPIN.—Charles H. Cappin, writer and
lecturer on art subjects and art critic for
the New York American, died Jan. 14 after
a long illness. Mr. Cappin was born in Kent,
England, in June, 1854, and was graduated
from Magdalen College, Oxford, in 1876.
After a period of scholastic work he became
interested in theatricals. Mrs. Patrick
Campbell being one of his associates in this
field.

MARBLE.—Ellen Bloom Marble, an actress
for more than fifty years, died Jan. 14 at
the Staten Island Hospital. She had been
ill for several months. Mrs. Marble, who
was sixty-nine years old, went on the stage
when she was eighteen. After playing char-
acter parts in stock for ten years, she toured
the country with her own company. She
then married Dick Oglesby, a well-known
actor and producer, and cousin of former
Governor Dick Oglesby, of Illinois. After
his death she married William Marble, with
whom she appeared until his death, six
years ago. She continued in her stage work
alone and last season played in stock at
Norfolk, Va.

NICHOLS.—Will M. Nichols, stage man-
ager, Lyric Theater, Indianapolis, died sud-
denly on the stage of the playhouse, Jan.
12, as the result of an attack of heart
trouble. Mr. Nichols was directing the
removal of some baggage from the theater
when he was stricken and death ensued be-
fore medical aid arrived. Mr. Nichols was
63 years old and is survived by a wife and
two sisters, the Nichols Girls, famous in
vaudeville as burnt cork artists.

RHODES.—Mrs. Adelaide M. Rhodes, wid-
ow of the late James Harrison Rhodes and
mother of Harrison Rhodes, playwright and
author, died Jan. 23 at her home, 222 West
Fifty-ninth Street.

STANLEY.—Charles H. Stanley, old-time
comedian, who appeared at Koster & Bial's
and in all of the Hoyt plays, died last week
at Washington, D. C., of paralysis. He
was 61 years old. Fifteen years ago Mr.
Stanley became an evangelist, in which
field of work he attained wide success. He
introduced a novelty in his evangelistic
work by fitting rhymes from the Bible to
the airs of up-to-date songs.

WILTSE.—Simon S. Wiltse, actor, died
Jan. 12 at the Englewood Hospital, Engle-
wood, N. J. He was seventy years old. Mr.
Wiltse was born in this city and went on
the stage as a young man. One of his most
successful performances was that of Onion
Jones in "Get-Rich-Quick Wallingford."

NEWS OF STOCK PLAYS AND PLAYERS

STOCK REVIVAL OF "THE RIVALS"

Sheridan Play by Jewett Players in Boston—Others Who Tried It In Days Gone By

BOSTON (Special).—"The Rivals" was revived by the Jewett Players at the Copley Theater in the week of Jan. 14. Rather pretentious, but it was acceptable. The Transcript, in its review of the Sheridan revival, said:

"Gillray established the Sheridan type in caricature. But Sheridan could not establish it in comedy. Genius has neither heirs nor assignees. A school of writers may have in common, however, the quality of ornate diction. Thus Sheridan alone supreme before it came to pass that plays were largely written by women, about women, for women—with glowing exceptions in gifted males whose 'punch' the auditor felt as physical impact.

"The Rivals" keeps its place by virtue of verbal dexterity backed by a true sense of comedy, and the sparkle of a rarely luminous mind. It reflects a period—its mind and manners—and is true to certain fundamentals of human nature. Yet, despite these exceptional qualities, it is little known to the present generation of American playgoers. It is seldom acted, and more seldom well. Appealing to the intellect, with equitable distribution of equipful lines, it requires a well-balanced and mentally alert cast, and in most parts suavity of manner beyond actors who wear the simple black of evening dress like neophytes at a masquerade ball.

"One of the disappointing Bobs of this

generation was Joseph Jefferson. For in his later years he could never forget Rip Van Winkle. George Giddings, who dedes his years, gave a performance of solid worth in this city a few years ago, and on another occasion offered the youngsters a lesson with Tony Lumpkin. The Bob of Mr. Jewett's production is H. Conway Wingfield, who errs in a final touch with his opening scene, but later plays with humorous sincerity in the perturbation attending preparations for the duel and the somewhat tremulous jocularity of Bob's relief in receding danger.

"In recent years the only first-rate performance in Boston was that given by Miss Horniman's players from the English Manchester. That organization might stand comparison with the Boston Museum Stock Company, still the acme of ensemble on the American stage. In this comparison it is not sought to disparage the performance given by Mr. Jewett's players. It is well proportioned and goes with requisite gaiety, the quizzical ease many actors of Sheridan's characters have confused with burlesque. That was lamentably the case when 'The Rivals' was sadly hashed by a cast in which Willie Collier played Bob Acres, and distinguished derangement of sense and action was promoted by George Monroe as Sir Anthony, Andrew Mack as Sir Lucius and Marie Dressler as Mrs. Malaprop."

MacLEAN PLAYERS' BIG WEEK

JAMESTOWN, N. Y. (Special).—"The Heart of Wotona," as given by the MacLean Stock at the Samuels, week Jan. 14, was superb, beautifully produced and satisfying to the most critical in every respect. Miss MacLean as Wotona has not only an entirely new role but one giving her ample opportunity to display her real dramatic ability and the depths of her emotional power; Ed Clarke Lilley as John Hardin gave a vigorous, conscientious portrayal; Ernest Kast as Quannah was far beyond criticism; George Ormsbee in the thankless part of Anthony Wells did, as always, some very able work; Ronald Rosebraugh as Comanche Jack, James K. Dunseith as David Wells, Lucy Neil as Nauma, and Josephine Bond lent fine support to the play, and four real Indians added a touch of realism. The play received very flattering notices in the local dailies. One of the most critical, in reviewing it, commented as follows: "The Heart of Wotona" is one of the very best plays among the twenty-five thus far presented by the organization. . . . The principals of the cast here give fully as good a performance as might be expected in a production at top prices. They leave nothing to be desired. No one could improve on Miss MacLean, who is perfect as the little Indian girl. Mr. Lilley gave an appreciative, well studied artistic performance. Ernest Kast did his best work of the year as Quannah, and is so well disguised no one would suspect him of being a white man." The remainder of the cast received equally commendatory notice, as did the scenery and settings, the latter the work of Robert McKinley. Week Jan. 21, "Bought and Paid For," "Mrs. Wiggs of the Cabbage Patch." Jan. 28.

A. L. LANGFORD.

7.45-10 IN SALEM

SALEM, MASS. (Special).—One of the most interesting and best-liked plays of the season was "The Co-Respondent," given an excellent production by the Empire Players, week Jan. 14. A large share of the work fell on Jane Salisbury's very capable shoulders and her portrayal of Anne Gray was well worth seeing; she was remarkably well suited to the varying moods of the part and met the more dramatic moments with power and feeling; John B. Mack as Langdon Van Kree was a most attractive villain and filled his role skillfully and well. Mr. Mack is an actor of no mean ability and his work always stands out; Julian Moa as Manning was extremely good, and Priscilla Knowles as Mrs. Van Kree couldn't have been better. Flora Frost did an excellent bit of work as Mrs. Spotswell, and Elmer Thompson, Florence Hill, and Joseph Thayer in minor roles were satisfactory. Week Jan. 21, "In Old Kentucky." In accordance with the orders of the Fuel Administrator, all theaters begin at 7.45, closing at 10.00. Picture houses also close at 10.00.

DOROTHY BENNETT.

"SO MUCH FOR SO MUCH" IN R. I.

PROVIDENCE, R. I. (Special).—"So Much for So Much" was the second play offered by the Providence Stock company Jan. 14-19. The entire company played their parts wonderfully, and judging from last week's attendance and applause at every performance the company is a sure success. In the cast are Alice Clements, Wilmer Walters, Sadie Radcliffe, Charlie Brennan, George Farren, Joseph Dalley, George Winn, Lillian Neiderauer, Percy Winter, and Walter Marshall.

ELMER C. SMITH.

"BROKEN THREADS" HOLD

NEW HAVEN, CONN. (Special).—"Broken Threads" received a most creditable rendering by the Hyperion Players to crowded houses at every performance. Jane Morgan and Alfred Swenson as the cabaret singer and the Westerner, proved more than equal to the roles. Miss Morgan sang the title song. She has a very sweet soprano voice and was heartily applauded; Frank Thomas as Brenton made an interesting role of a disagreeable character; Arthur Griffin as the old millionaire was particularly true to life; Faith Avery as his daughter wore two very pretty costumes which won the hearts of the ladies and played the role in her finished way; Russell Fillmore as the son who simply hated being called "Freddie" was very good; Mr. Fillmore is always funny and entertaining in young parts; Louise Farum as the cigar girl did well in a slight part; DeForest Dawley as the district attorney played with the sincerity which makes his parts so well done. Jerry Broderick, Jack Whiteside, and Charles Anderson completed the cast. The scenes were particularly well done—all three receiving high approval from the audiences.

"The Only Girl," Jan. 21.

HELEN MARY.

GOOD OLD "LENA RIVERS"

ELMIRA, N. Y. (Special).—"The good old melodrama, 'Lena Rivers,' was used to good effect by Mae Desmond and her players at the Mozart, Jan. 14-19; good business. Miss Desmond made a deep impression in the appealing title-role and charmed with her sweetness. Frank Fielder was particularly pleasing as Durward Belmont, playing the part with much humor and cleverness; Dan Malloy was acceptably cast as Joel Storton and won much favor; Dudley Clements was at his best as John Junior and won deserved approbation; Millie Freeman did well as Granny Nichols; Hazel Corinne made a stunning Caroline Livingston; James J. Dillon delighted as John Livingston; Sumner Nichols did good service as Henry Graham, and Bijou Washburn contributed her usual creditable work as Mrs. Graham. Attractive special scenery displayed the skill of Artist John Williams, and Arnold Hager directed the orchestra with ability. The production reflected credit on John Williams, the capable director. "It Pays to Advertise," Jan. 21-26.

J. MAXWELL BEERS.

ALBA PLAYERS IN MONTREAL

MONTREAL (Special).—For the second week of their season, Jan. 17, the Alba Players at the New Empire, produced "Rich Man, Poor Man," by George Broadhurst, which proved a pleasing little play capably acted. In a totally different part from her role of the previous week, Louise Carter proved her versatility and ability. M. J. Briggs made the most out of the rather slim part of the hero, Varick; Frederick Ormonde, as Mr. Mapleson, and Frank Base, as Peter Beeston, contributed two clever character sketches; Harcourt Farmer did a neat piece of work as De Courcy Lloyd; Orpha Alba gave a convincing performance of Miss Beeston, Hilda De Me as the slangy Miss Tilney was excellent and Augusta Gill was all that could be desired as the good-hearted landlady. Scenery and production excellent. "The Confession," week of 14-19, in which M. Cazenueve himself appeared in the role of the French Canadian, Dumont, played by him in New York.

W. A. THERMAYNE.



SOMERVILLE, MASS., STOCK PLAYERS

From left to right, top row, Arthur Ritchie, (director) John Dugan, John M. Kline, Grace Fox, Arthur Howard, Adelyn Bushnell, Brandon Evans, Rose Gordon, Elbert Benson, Ruth Fielding, John Gordon.

TWO HOURS OF "12TH NIGHT"

Unique Production by the Community Players in Pasadena, Cal.

PASADENA, CAL. (Special).—"Twelfth Night," presented in sixteen scenes without the fall of a curtain or a wait of more than a few seconds between scene and scene for the entire two hours of the production, was the unique bill of the Community Players at the Savoy Theater, Pasadena, week of Jan. 7. Virginia Howelle, as chairman of the producing committee, and Director Gilmore Brown, in charge of the details of the staging and the actual production, evolved a most interesting arrangement of curtains and screens for the scenery, and by skilful use of act drops and draperies suggested rather than presented the scenes with excellent effect.

The full stage was Olivia's garden with a cyclorama of blue showing over a gray garden wall in which the door was outlined in black. The forestage had a permanent frame of gray with a door at each side, this remaining set throughout the play. The scenes in the palace were handled by means of drops of orange, black and gray, and the few pieces of furniture used—two garden seats, a tall chair, etc.—were in black with orange decorations. Costumes in black, orange and yellow carried out the color scheme.

The regular members of the Players were assisted for the production by Clyde Duval Dalzell, Mrs. J. W. Morin, Edgar Reagan, Frederick Cohn, Llewellyn Gilbert, Kenneth Taber, Mr. and Mrs. Damon Lober, O. T. Fellows and Edward Cecil. High-school students attended a special matinee, and a number of clubs made reservations for large blocks of seats.

"A Lesson in Diplomacy," a three-act comedy, was the bill for the week of Dec. 31. "Miss Springtime" played at Clune's Pasadena Theater, Jan. 3, to good business.

MARJORIE C. DRISCOLL.

TEN O'CLOCK IN SOMERVILLE

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, Mgr.): If Mr. Sorrow could have seen the Somerville Theater Players present "What Happened to Jones" Jan. 14, he might have relented a little in his edict enforcing the 10 o'clock closing which unquestionably hurts business, a three-quarters house being in attendance on that evening. But while there may be wheelless days and lightless nights, there'll be neither laughless days nor nights while this good old-timer is being presented by this popular company. For it is funny and every member in the cast does him or herself credit. Arthur Howard as Jones gave a sterling performance of the part. Adelyn Bushnell as Cissy played the role with such naturalness and charm that her Necla next week in "The Barrier" will be eagerly watched by all. Others who were especially good were John Dugan as the professor, Grace Fox as Mrs. Goodly, Brandon Evans as Anthony Goodly, Ruth Fielding as Helma and John Gordon, John M. Kline, Anna Layne.

STEADY.

Work on A. A. Spitz's New Empire Theater in Fall River, Mass., is being rushed, a large force of men being employed. The theater will be opened some time during this coming Spring.

CHAMPLINS ON THE ROAD

NEWBURGH, N. Y. (Special).—Academy of Music: Newburgh's own favorite, Charles K. Champlin, and his artistic associate players presented a number of New York successes at popular prices week Jan. 14. The company enjoyed splendid business, which is the rule wherever Champlin's name appears. The successes this season include "The Other Wife," "Elevating a Husband," "For the Woman He Loved," "The Silent Witness," "A Pair of Queens," "Kick In," "The Man Who Stayed Home," and "The Eternal Magdalene." The cast includes Vera Dayton, Ruth Vanjean, Laurela Arnold, Anne La Shelle, Henrietta Floyd, Lula Morrison, Walter Percival, E. L. Fitzgerald, John Keillor, William Roll, Edwin Bailey, Herbert Dobbins, William Moore, K. R. Warfield, Robert Hyatt Milton, Eugene Townsend, Lewis Conklin, and the old favorite, Charles K. Champlin.

A. EDWARD WALKER.

"A GRAIN OF DUST" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—Tootle Theater, "A Grain of Dust," was the play presented by the Dubinsky Bros. Stock Company, Jan. 6-12, and Ed. Dubinsky returned, after several weeks with their Kansas City company, to play the leading part, that of Frederick Norman. He made excellent use of the opportunity to display his ability in a serious role; Eva Craig, as Dorothea Hollowell was very dainty and attractive; Dick Elliott had the part of William Tetlow and scored another decided personal hit; he has made a marked success of every part in which he has appeared with this company; Eugene Phelps was fine as Isaac Burroughs and made the character very realistic. Business excellent. "The Sign of the Four" will follow.

JOHN A. DUNCAN, JR.

VAUGHAN GLASER CO. IN DETROIT

DETROIT (Special).—The Vaughan Glaser Players presented the farcical sketch, "It Pays to Advertise," at the Adams week Jan. 14. Jane Seymour playing the part of private secretary to the soap trust king, sharing feminine honors with Fay Courtenay, who appears as the bogus Countess De Beauclieu, with a wonderful Prussian accent; Ambrose Peale, express agent, who shows the advantages of advertising, is played by Vaughan Glaser, and the youthful son of the soap magnate by Don Burroughs. Every member of the cast appears to good advantage and there is not a dull moment in the whole three acts. "Pals First," current week.

MARION SEMPLE.

WANTED, STOCK IN FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: The season of motion pictures at this theater closed, Jan. 6, and all of the film bookings have been transferred to the Savoy. With this house closed, a great chance is now offered some stock manager to put a company in this city. A first class stock would be a great success from the start, as we are not able to secure dramatic attractions of any kind, and theatergoers are anxious for some kind of dramatic entertainment. Stock managers please write, and we will furnish all the information that is desired, as we are anxious to see a stock located in this city.

W. F. GEE.

THREE OF A KIND IN JERSEY

Stock in Union Hill, Hoboken and Bayonne Continued Successes

UNION HILL, N. J. (Special).—"Cheating Cheaters," as presented by the B. F. Keith Players at the Hudson Theater week of Jan. 14 to the largest business of the present stock season. The house was entirely sold out at all evening performances and the daily matinees were well attended. The play is one of the most recent New York productions released from stock, and many who saw the original production claimed the work of the clever Keith players to be as accurate and artistic as the New York cast. Jack Roseleigh as Tom Palmer made the hit of his career in this role, and many loyal patrons claimed it to be Jack's best work. Charming Dorothy Shoemaker was also seen to the best possible advantage, and as Nan Carey, the head of a band of crooks, easily won the good-will and sympathy of all by her artistic interpretation. Mr. Stewart Wilson, who during the few weeks of his stay at this theater has been voted upon by the patrons as the best and most talented and versatile juvenile man who has ever appeared in stock in this city. Mr. Wilson is possessed of a strong personality and magnetism and his weekly interpretations of the many long and difficult roles he is called upon to play is always ideal, and as Antonio Verdi, a music master, his dialect and characterization was at all times perfect. Joseph Lawrence as Steve Wilson, a seriocomic bungler, was very enjoyable. Aldrich Bowker as Ira Lazarre made a splendid showing and as usual came in for a generous amount of applause. William Davidge as Phil Preston did remarkably well. The remaining members of the cast gave good support. Director Edwin H. Curtis attended to the minutest detail, which result was as usual an ideal and artistic production. Week Jan. 21, "The Daughter of Mother Machree."

Hoboken

HOBOKEN, N. J. (Special).—The Strand presented "The Common Law," a dramatization of Robert Chambers' great novel, interpreted by the Strand Players, and was given a most cordial reception, week Jan. 14. The play was produced under the careful guidance of Ivan Christy, and the players registered one of the biggest hits of the season. It is high and tense in dramatic value, culminating in a stirring denouement that fairly took the audience by storm. Gladys Malvoun as Valerie West, "just a woman," played her part in a most natural, dramatic and artistic manner. Howard Chase in the role of Louis Neville, an artist, shared leading honors and played his part in a very convincing manner. Others who did good work were J. Robert Reed, Ivan Christy, William Blake, Jean Fisher, Frank Lane, and Miss K. Blanden. Week Jan. 21, "It Pays to Advertise."

Bayonne

BAYONNE, N. J. (Special).—"Kick In," Willard Mack's strong and convincing melodrama of the underworld, was the bill of the Strand Players, week Jan. 14, to satisfactory business. Robert Le Seur played the part of Chick Hewes in a splendid manner and got all out of the part that was in it. Lorna Elliot, the clever leading woman of the company, appeared as Chick's wife, and as usual received a cordial reception throughout the piece. The Comorian Players are making good—better all the time. CHARLES A. BITTICHOFFER.

"INSIDE THE LINES," NORTHWEST

MINNEAPOLIS, MINN. (Special).—Quite the best thing they have yet done was the Players' portrayal of Earl Derr Biggers' carefully and well-written melodrama, "Inside the Lines," at the Shubert, week Jan. 13, the play providing a delightful week's entertainment. Given his first real opportunity since joining the Players as leading man, Dwight Meade combining his histrionic abilities with his very good looks, made a truly dashing hero as the British officer, Capt. Woodhouse; while Florence Stone was the breezy young American buyer for a New York house caught in Europe at the outbreak of the war. Oliver Eckhardt, Erin Lacy and Mollie Fisher were seen to advantage as the family from Kaukahee (why do our American families abroad always come from Kaukahee or Kokomo?) also marooned across the water; Gertrude Ritchie, welcomed back to the ranks of the Players, and Ernest Fisher, another well-known stock player here, made brief appearances, as did Frederick Dunham and Nan Sullivan; and William Mortimer, to whom much credit is due for his skillful direction of all plays, appeared as the innkeeper in the first act, and later as Major Gen. Sir Geo. Crandall. Minor contributing roles were satisfactory. Week 20, "Peggy O'Moore" with Florence Stone as Peggy. CAROLINE REEDE.

NORTHAMPTON OBEYS THE ORDER

NORTHAMPTON, MASS. (Special).—The Northampton Players, under direction of Melville Burke, presented week Jan. 14, "The Nest Egg," which found favor with the public. Blanche Friderici played the chief comedy role with a spirit and finesse that delighted her admirers. In common with theaters all over the state the Municipal Theater began observing the new closing hours Jan. 14, opening at 7:45 and closing at 10:15. Marcella Craft gave a beautiful song recital at Smith College, afternoon, 10. MARY BREWSTER.



GEORGIA LEE HALL

POPULAR INGENUE AT MALDEN

Georgia Lee Hall, popular ingenue with the Temple stock at Malden, Mass., is enjoying her second season with that company. Miss Hall is a petite blonde, and aside from a decided histrionic skill, has endeared herself mightily to Malden people through her hundreds of personal acquaintanceships. During her seasons with the Temple players, Miss Hall has demonstrated her versatility in a variety of roles ranging from The Girl from Sioux City in "Full House," to a remarkably specialty in "The Girl in the Taxi." In private life, Miss Hall is the wife of Arthur Howard, generally conceded the most popular leading man in New England, and now playing leads at Somerville.

"BROKEN THREADS" GIVEN

BRIDGEPORT, CONN. (Special).—A neat, quiet, little offering, "Broken Threads," at the Lyric, in direct contrast to the hilarious and lively comedy stuff of Abe and Mawruss, shown the week previous, drew good business the entire week of Jan. 14, where the Poli Players show their versatile talents in varied stock repertoires. The Wilkes drama proved its worth and gave audiences a chance to hear the leading lady, Warda Howard's lovely rendition of two effective songs: "The Long Trail" and "Broken Threads." Miss Howard appearing as Dorothy Darrel and Dudley Ayres as Harry Wynn in the male lead are a truly popular and clever pair who have won the approval of all of Bridgeport's stock fans. Touches of comedy were instilled into the otherwise sober drama by Harold Kennedy. This juvenile, a born comedian, puts just enough punch and pep into every production which refreshingly balances the heavier parts of the drama.

Ainsworth Arnold as Brenton is another splendid acquisition to the Lyric cast. His work is conscientious and commendable. Our good old stand-by, Arthur Buchanan, in character lead was just his own sincere and natural self as General Leighton. Louis Gordon, Samuel Godfrey, J. Francis Kirk, and Dan Davis were all excellent in their respective roles. Carrie Lowe in a minor part as the maid, and Edith Spencer as Julia, completed the efficient cast.

Special mention should be made of the stage settings which are particularly attractive at the Lyric, showing artistic directorship prompting the effective combination of color; soft subtle lighting effects, etc. The lounge room scene in "Broken Threads" was delightfully natural and effective, a triumph in stock direction. J. Francis Kirk, director of the Poli company, and George Arvine, manager, leave no stone unturned weekly to put over the best there is in the stock field, judging by plays and players.

Week 21, "The Girl Outside." MARY SAYLES HANCORT.

"THE CONFESSION" IN MONTREAL

MONTREAL (Special).—The performance of "The Confession" by the stock at the New Empire, Jan. 14-19, was a notably good one, and Paul Cazenueve himself played for the first time the character which he performed with such success during the New York run of the play; Joseph Dumont, the French Canadian, M. J. Brings the priest, Jean Bartlett with a dignity and restraint that is to be highly commended, avoiding all tendency to rant or exaggeration; Frank Base scored a distinct hit as Grogan; Frederick Ormode as Blackburn and Elliott Farber as Tom Bartlett, both did excellent work. Henry J. Oehler was competent as the Judge of the Court; Louise Carter was sweet and pathetic as Rose; Augusta Gill was good as the Widow Bartlett, and Hilda De Me gave a capital characterization of the hunchbacked boy Patsey. 21-26, "The Triumph of Betty," by W. A. Tremayne and Irving L. Hall. W. A. TREMAYNE.

GOOSE SAUCE IN SALT LAKE

SALT LAKE CITY (Special).—The Wilkes Players presented "Sauce for the Goose," week Jan. 6. Nana Bryant as Kitty was a delight. One hated to see the play come to a close, so overcome were we with this leading lady's acting. Ralph Cloninger as the husband made an excellent assistant to Miss Bryant. Frederick Moore, too, delighted as "Travers" and Cliff Thompson made the most of "Teddy." Claire Sinclair, Mae Thorne, Cornelia Glass, Ethel Tucker, Aueyn T. McNulty, Ernest Van Pelt and Frank Bonner, all did their full share in making the play a success.

Week 13, Salt Lake saw for the first time "Broken Threads" by Ernest Wilkes, part owner of the Wilkes Theater. Salt Lake playgoers liked the play and were not backward in showing their approval. Nana Bryant again proved to the connoisseurs of dramatic art that she can really act. Ralph Cloninger was a convincing, ideal hero. Aueyn T. McNulty as Dick Brenton in the prologue was with long enough to show how perfectly delectable he can make a villain. Frederick Moore was particularly pleasing as the general. Ernest Van Pelt was very good, first as the cafe owner and later as the young lawyer. Cornelia Glass was clever as the general's daughter, and Cliff Thompson furnished excellent comedy as "Freddie." Billy Jensen, Harry Taylor and W. A. Burnell rounded out an excellent cast. "Way Down East" followed.

Monday night, 14, was "Elk's Night." The Wilkes Players in this city are said to be the only stock company in the United States in which every man is a member of that order. When Mr. McNulty was shot, a real undertaker assisted by a corps of pallbearers interrupted the performance, and placing McNulty on a stretcher carried him down through the audience. This was only one of the many stunts the Elks pulled. After the show the company was entertained at the club house. A. V. SULLIVAN.

"IT PAYS," IN BALTIMORE

BALTIMORE (Special).—A large audience Jan. 14, welcomed back to Baltimore the Auditorium Players, members of the former stock companies at that playhouse being given an enthusiastic greeting. "It Pays to Advertise" was the initial offering. Of course, Forrest Orr, an old favorite, received the biggest hand, but others were not forgotten and all were made to feel at home. Frances McGrath, the new leading lady, was particularly pleasing and played her part exceedingly well. Thomas J. Emery, who played the part of an advertising man, is a clever actor and his rapid-fire talk and comedy made a hit. Burke Clarke, another old favorite, and Cyril Raymond, the director, did much toward making the show a success. Other members of the cast include Victor Fletcher, Alice Donovan, Mary Ann Dentler, Blanche Douglas, Carl Jackson, James J. Brennan and Charles Douglas.

BONSTELLE BOOKED FOR FRANCE

BUFFALO, N. Y. (Special).—Miss Bonstelle's services are pledged to the Overseas Amusement Committee on behalf of the Stage Women's War Relief, for the entertainment of boys throughout camps in France. Miss Bonstelle had expected to leave for France this month, but plans were not perfected. Someone told her, when she was first disappointed by not leaving for France immediately, that the mothers, wives, sisters and sweethearts left behind needed cheering up too. So with this in mind, and with the possibility of going abroad at any time, Miss Bonstelle has decided to start her season earlier. Miss Bonstelle wishes that all who are really interested in seeing any special plays during the Buffalo engagement would write stating their preferences. Address all communications to Miss Bonstelle, International company, 1493 Broadway, New York city. J. W. BARKER.

MANHATTAN PLAYERS IN PA.

The Manhattan Players are at Soloson Theater, Connellsville, Pa., indefinite, presenting two bills a week with the following members: Paul Hillis, manager; W. James Bedell, Jack Holms, Dick Ward, Joseph Lyons, Bud Andrews, Frank Oliver, Charles Keller, Rose Adelle, Dorothy Burris, Winnie Wilmer, Kathryn Thayer, Mabelle Elverson and Harry Willard. This company has been out since August, 1917, to business capacity everywhere. Besides acting members they also carry four up-to-date specialties and a special car of scenery. Rose Adelle is playing heavy leads with the Manhattan Players. Last season Miss Adelle was with Wanda Ludlow stock, Covington, Ky., and the past summer at Lakemont Park, Altoona, Pa., with Marguerite Bryant stock.

READING

READING, PA. (Special).—Week of Jan. 14, "Hit the Trail." Patrons of the Orpheum were treated to a most pleasing bit of entertainment in the presentation of this play by Geo. M. Cohan, one of the most amusing productions staged here this season. Phyllis Carrington, a new member of the cast, made her debut in the role of Mrs. Temple the widow, and was enthusiastically received. Albert McGovern was a superb character in the title role. Philip Ford once again demonstrated his ability to portray any character to perfection. In fact, every member of the company acquitted themselves creditably, and scored individual hits. On Tuesday afternoon Albert McGovern entertained the Grand Army Veterans, and marched with them from the hotel to the theater. Week of Jan. 21, a comedy by Frank Stewart and Robert Baker, "Arms and the Girl." HARRY B. WEAND.

FLASHES FROM STOCK STAGES

Otis Oliver, El Paso

The Otis Oliver Players are now in their eighteenth week in El Paso, Tex., at the Crawford Theater, and are playing to good business. Franc Dale is the new leading lady, replacing Lillian Des Monde. Miss Dale jumped into instant popularity and made a decided hit with the Crawford patrons. The play last week was "A Young Girl's Romance," by Julia Herne. The personnel of the company remains the same with two exceptions, Miss Dale and Mr. Bodie replacing Miss Des Monde and Mr. Hammond. The other members of the company, which is under the management of Harry J. Wallace, are Emmett Grant, Thomas St. Pierre, Fred Selgie, Louis St. Pierre, Elsie Corbin, Fanny Fern, and Fernlie Brown. Jan. 10, several members went to Camp Baker, where they entertained the soldiers with a vaudeville show. The company will donate their services again in the near future.

"The Servant in the House," by Charles Rann Kennedy, was the offering last week at the Lafayette Theater, New York city (colored stock company). The same company will produce the play at the Howard Theater, Washington, D. C.

Debut in Stock

Willard Webster made his debut with the Shubert Stock company in St. Paul, Jan. 13, succeeding Edward Arnold. He was the Caliph in Harrison Grey Fiske's "Kismet," starring Otis Skinner.

Averill Harris, who has been rehearsing in Eugene Walter's new play, the "Heritage," has left that company to accept an engagement with a company of players that are going into stock at Tacoma, Wash.

Burford Hampden, the boy who made such an individual hit in "The Pipes of Pan" and who first created a sensation in Ernest Truex in "Very Good Eddie," has been especially engaged for the Camp Lewis players, for a special line of parts, alternating between the camp and Tacoma.

Thomas V. Morrison, who has just closed with Hermine Shone on the Orpheum Circuit and whose last stock engagement was with the Robbins Players at Toronto, has signed to go to Tacoma, Wash., with the Camp Lewis Players, who have signed up to date Averill Harris, Burford Hampden, Thomas Morrison, Jane Evans, Vinton Freedley, and will take a company of twelve members opening Jan. 28.

It is rumored that Harry Clay Blaney may open. The Academy of Music in Fall River, Mass., with a strong stock company. If he does it will be a big success, as Mr. Blaney knows the stock system from start to finish.

JERSEY CITY

JERSEY CITY (Special).—"Follies of the Day" company crowded the Majestic, Jan. 14-19, with a rattling good bill, one of the best of the season. Several notable dramatic successes are liberally travestied, and swift action permeates. Gertrude Hayes heads the cast as Burelesque; Chester Nelson as a park attendant and Frank Mackey as the hot corn man are liked. Much aid is rendered by John B. Williams, James Conners and little Anna Prout. The idea of the play is different from anything else seen here this season. Star and Garter company, Jan. 21-26. Sam Houwe and company, Jan. 28-Feb. 2.

Crowded houses are the result of a fine bill at Keith's, Jan. 14-16, and the best of satisfaction prevailed. Thomas Jackson and Frederick Hearn in an interesting playlet, "Once a Thief," Kelo and Arline made good in "Somewhere in Vaudeville." "Hello, Jazland!" proved to be a real jazz act. Marcus and West were funny in "Nonsensical Nonsense." Murphy, Van and Kenyon, "Students in Harmony," had a capital musical act. Eldora and company showed the benefits arising from lifting heavy weights. "Blue Jeans" was the photoplay, featuring Viola Dana as June. The big attraction was Mahatma and Solohed in a scientific manifestation of the psychic; Margaret Feely and company in "A Woman Intervenes"; Kelly and Boyd in the "Red Songs," assisted by six girls—all Jan. 17-19.

The T. M. A. Minstrels will be seen at Keith's Theater Feb. 10. One hundred men and women will be on the bill. WALTER C. SMITH.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Shubert, Jan. 14-15-16: "The Copperhead," with Lionel Barrymore, received hearty approval here. Mr. Barrymore in the lead thoroughly pleased. Clifton Crawford, Marilyn Miller and Harry Coner in "Fancy Free." Another new play with book by Dorothy Donnelly and music and lyrics by Augustus Barratt. Seats are selling—Thursday night being a sell-out. Crawford is more popular here, 17-18-19, "Oh, Boy." Poll's Palace: Vaudeville resumed, 21; William Hart in "The Desert Man," Wilfred Lucas in "Sins of Ambition." Good crowds, 14-16; William Farnum in "The Conqueror," Olga Petrova in "The Daughter of Destiny," 17-19.

Olympia, 14-16, Mary Garden in "Thais," S.R.O., Billie Burke in "The Land of Promise," 17-19; Viola Dana in "The Winding Trail," and vaudeville.

Rijou: Tom Brown's Highlanders, Willard and Wilson, Weston and Marion, John Eckert and company in "On the Link," Millie de Laska, Pauline Stark in "Until They Get Me." HELEN MARY.

A PLAYHOUSE THAW OUT IN CHICAGO

Fixing the Auditorium for "The Wanderer"—Bills of the Week Show a Reawakening of Business

CHICAGO (Special Correspondence).—There are three important changes on in the "loop" houses this week.

In compliance with instructions from the Fuel Administrator at Washington, all of the larger loop houses and outlying theaters will be dark next Tuesday, and the succeeding ones. The managers of the downtown playhouses have decided to close their doors rather than to try to run a show with a house cold, and are awaiting orders from the moguls in New York in regard to altering their employees' salaries. At Powers's Theater, David Warfield, in "The Music Master," will give Sunday night performances, which is contrary to his custom, instead of the Tuesday presentation. This plan is to be followed by Mrs. Fiske in her play, "Madame Sand," at the Blackstone. The "Follies" will give an additional matinee on Thursday or Friday to assure no diminution of receipts.

The openings at Powers's and Blackstone took place Monday evening instead of Tuesday. The vaudeville and movie house of Jones, Linick and Schaefer is to continue in operation and depend on the physical warmth of the audience for heat.

January 29, the first presentation of "The Wanderer" at the Auditorium. The stage will have to be extended twelve feet into the orchestra to hold the spectacle. The big company of over 200 people is the same that was seen in New York. David Belasco stages the production and it is presented by William Elliott, F. Ray Constock and Morris Gest. The Auditorium is closed three days to make the necessary stage alterations. The engagement is indefinite.

Bills Current

Blackstone: Starting Jan. 22, Klaw and Erlanger and Geo. C. Tyler present Mrs. Fiske in "Madame Sand."

Powers: David Warfield, for an indefinite engagement, in "The Music Master." Mr. Warfield is a Chicago favorite.

Columbia (Business): Reynolds and Mills in "Merry Rounders." Business is good here, being the only burlesque house in the "loop" district.

Cort: "The Gypsy Trail."

Cohan's Grand: "Lilac Time."

The Playhouse: "The Man Who Stayed at Home."

Illinois: "The Follies."

Olympic: Kolb and Dill in "The High Cost of Loving."

Colonial: Maude Fulton in "The Brat."

Princess: "The Man Who Came Back."

La Salle: "Oh, Boy! Last Week."

Garrick: "The Very Idea!"

The Chicago Grand Opera Co. closed its season at the Auditorium last Saturday night, the farewell performance being "Rigoletto."

Along the Line

Miss Maude Adams also took her departure from the Blackstone Saturday night in "A Kiss for Cinderella." Edwin Wappler of the Blackstone says she is a great matinee favorite with the ladies, the house being packed at every matinee.

Miss Adams has the following capable support: Morton Seltin, William Boyd (leading man), David Torrence, Wallace Jackson, Ada Roswell, Robert Peyton Carter, Angela Ogden, Simine Cochet, Helen Van Antwerp, Eleanor Davidson, Stanhope Wheatcroft and Maude Leslie.

Several of the performers billed for the Palace and Majestic last week were stormbound and unable to reach here in time for the matinee performance Monday. Those absent from the Majestic in the afternoon were Fritz Scheff, Burella Patterson, Emma Haig, Maleta and Boncovi and Samsara and Delila. Substitutes had to be quickly found for the afternoon show, but business went on as usual.

While "The Man Who Stayed at Home" got several favorable reviews from the critics the

opening night at the Playhouse. It has not helped business much because even at this small house they are not selling out and unless business picks up I do not believe this war drama will remain here much longer. The people taking part are: Harry Ashford, Mabel Archdall, Mabel Reed, Reginald Sheffield, Eleanor Scott, L. Estelle, Aurio Lee, Harry Dunton, Elythe Latimer, Alexander Omslow, Dorothy Dorr, Harold Vosburgh and Gordon Ruffin. Guy Hardy is the manager of the Playhouse.

War Tax Doesn't Worry

The war tax does not cut much figure in the patronage of "The Follies." The brokers have bought the first ten rows for every performance, as reported to me, paid an advance of 50 cents over regular box office prices for the seats, then the 10 per cent war tax; the brokers then reselling the seats to their customers, they paying another war tax on each ticket. I find that it is only the managers of poor attractions who complain about the war tax.

In "Maytime," at the Studebaker, the principal players are Otis Sheridan, George Harcourt, Carolyn Thompson, John Charles Thomas, Isabel Vernon, Jennetta Methven, John Murray, Charles H. Bowers, Henrietta Dix, Arthur Gary, Maude Allen and Gene Aubrey. Raymond E. Durham, Cook county fuel administrator, has assured the theater patrons that he would not close the theaters unless he discovered they were drawing on a supply of coal needed by householders.

Edwin Wappler is business manager of the Blackstone for Klaw & Erlanger. No reports of changes in the Shubert staffs have come to me since the booking agreement between K. & E. and the Shuberts was broken.

Frank Q. Doyle, who has been general booking manager of the Jones, Linick & Schaefer circuit and Western representative of the Marcus Loew Booking Agency, resigned his position to take effect Jan. 14. He will be succeeded by J. C. Matthews, general booking manager for the Pantages circuit, who will continue both offices.

Matthews was the local representative for William Morris at the time of independent vaudeville and has been directing the destinies of the Pantages circuit for the past eight years.

Aaron J. Jones, president of Jones, Linick and Schaefer, has sent to this office a copy of a letter issued by J. C. McDonnell, Chief Bureau of Fire Prevention and Public Safety, which is vitally important and interesting to vaudeville acts coming to the Western metropolis. It reads as follows:

"We find that the majority of acts coming to the various theaters in this city do not have fireproof scenery. In future all scenery not fireproofed will be ordered out of theater immediately. We trust you will advise all such acts as you may book for Chicago that the ordinances require all scenery and stage paraphernalia to be fireproofed. These ordinances will be strictly enforced from this date on."

Announcement has just been received that "Oh, Boy!" will leave the La Salle Jan. 27, after a run of six months. "Leave It to Jane" comes on the following evening. The cast includes Edith Heller, Georgia O'Raney, Ann Orr, and Oscar Shaw.

"The Story of the Rosary" featuring Anne Baker and Alfred Faunier is at the Imperial this week, under the management of Constock and Gest, its first Chicago presentation. The last snowstorm of last week put quite a crimp in the business at the Imperial as well as other West Side houses.

"Peg of My Heart," at the Imperial, had the following cast Jan. 14: Ann Pittwood, leading lady; Eliza Mason, George Clare, Amy West, R. George Burnett, Harold Ritchie, John Lyons, Betty Cullington, Ralph Campbell.

ATKINS.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Columbia has a stupendous hit in "Turn to the Right." It has played to capacity for the first week and the sale indicates a continuance for the week to come. The press, public and pulpit have approved the play.

The Alcazar welcomed the return of its greatest favorite Jan. 7, in the person of Evelyn Vaughan in "Cheating Cheaters." She pleased, and the play also. The star is going to devote her time to Red Cross work shortly and her husband Bert Lytell is also going to do his "bit" for the country.

The Cort had the return of "Fair and Warmer," by demand, as advertised and the "ad" speaks the truth for the play on its former presentation met the hearty approval of all, and has repeated its former success.

The Savoy is running on with Will King and his musical comedy company, changing the bill weekly. The house pays the war tax, the patrons paying the price of admission.

The Wigwam has its usual vaudeville bill and a picture entitled "The Barker," starring Lew Fields.

The Orpheum had the bill of bills last week, as I thought, but this week's bill is thought to be equal to it if it surpasses not. In the bill are The Avon Comedy Four, Harry Green & Players, Gaudismit Bros., Bert Swor, Anna Chandler, Leblond, the Kids, and McIntyre & Heath.

The Strand has the picture, "Blue Jeans;" Alhambra, "My Unmarried Wife;" Casino, "The Poolroom;" California, Marguerite Clark, in "The Seven Swans;" The Hippodrome, Corinne Griffith in "I Will Repay;" Tivoli, starring Mary Garden in "Thais;" Imperial, offering Geraldine Farrar in "The Devil Stone;" Jewel presenting Francis Bushman in "The Voice of Conscience;" and on the same bill W. S. Hart, in "The Bad Man."

Pantages gives us vaudeville and a picture. At the Rialto, Theda Bara is seen in "Du Barry."

A. T. HARNETT.

OAKLAND

OAKLAND, CAL. (Special).—Bishop: For the final week, Jan. 7, of the Crane Wilbur engagement, Manager H. W. Bishop is giving his patrons their first opportunity of seeing one of the latest New York successes, "Rich Man, Poor Man." It also serves to introduce the new Bishop leading lady, Betty Brice, who in the leading feminine role of Bab, gave an ex-

cellent and charming portrayal of same. Mr. Wilbur in the role of Young Varrick gave, as usual, his clear conception of the role and was well liked; Eleanor Parker, Jane O'Rourke, Ben Erway, and the balance of the company all have congenial roles and make the most of them. Attendance improving.

Orpheum: Charles Withers in "For Pitt's Sake" is scoring an immense hit, and is packing the theater at every performance. Herbert Clifton, Jim and Betty Morgan, Travers and Douglas, Sylvester and Vance, Bee Ho Gray and Ada Summerville, Tyler and St. Clair, comprise the balance of the program, and every number is well enjoyed.

Pantages: Maurice Samuels in "A Day at Ellis Island," always a favorite in Oakland, is proving more popular than ever, and "The Honey Bees," a girl act, is another act that is making a big hit. The Transfield Sisters, Finley and Dorothy, Verna Mercereau, Ford Hale, and Bud West, the Mills, Therese and company. Usual patronage.

Hippodrome: "The Natural Law," with Alice Mason, new leading lady, making a decided dividend hit. The play is well liked and the cast is well balanced, some especially good work being done by Roscoe Karns, Rupert Drum, and Vilma Stech. Capacity houses at all performances.

Columbia: "Jiggs at the Races" is the offering of Jim Post and his musical comedy company, and it is proving one of the biggest laugh getters that the company has put on.

The leading roles are in the hands of Francis Young, Hattie Hill, Reece Gardner, Alice Young, Frank Budd, Helene Woods, Arthur Penney, and Buster Lorenzo.

T. and D.: "One Law for Both," with Rita Jolivet and an all-star cast, and Geraldine Farrar in "The Devil Stone."

Kinema: Mae Marsh in "The Cinderella Man" and Sessue Hayakawa in "Secret Game."

American: Gladys Brockwell in "A Branded Soul," Earle Williams in "The Grell Mystery," and Theda Bara in "Camille."

A lease has been taken on the Macdonough Theater by Crane Wilbur, the well-known actor and movie star, who intends to operate a chain of play houses, producing up-to-date stock productions at popular prices. With him will be associated George Eby, former manager of the Orpheum and now of the Alcazar, San Francisco, and Guy C. Smith, one of the best known theatrical managers of the West. The theater is entirely renovated. The company opened Jan. 20 in "Cheating Cheaters."

LOUIS SCHERLINE.

ATLANTIC CITY

ATLANTIC CITY (Special).—Boardwalk cafes operating cabarets have been confounded by notice from the Federal authorities that they should have been collecting two per cent war tax on all their cafe sales since last summer, and are wondering just where they get off. A number have been collecting ten per cent, on the same plan as the theater, while others claim they never knew of such a law and that it was up to the government to serve them with notice of what they were supposed to do before such laws became legally operative with them. A visit of a secret service man this week has straightened out the matter somewhat and in the future the extra pennies must be included in the check payments.

Considerable interest has been aroused by the report that several of the large Broadway restaurants are about to invade the beach front and have about clinched control of some of the larger cafes. The discouraging business outlook along Broadway with the ten o'clock Government "lights out" order and municipal regulations is said to be the cause.

The promise of a big season here when Summer gets under way has made the shore field attractive. Many big conventions that are certain to bring stacks of money to Atlantic City have been booked in addition to the regular trade, among them the national convention of the Elks which will be held for a week in July.

The salesworth Hotel, at Virginia Avenue and the Boardwalk, is to be made a strictly theatrical hostelry—the first along the beachfront to be devoted to that purpose. A deal is about consummated whereby one of the large theatrical booking agencies assumes control of the big structure. It will open about Easter under the new management. It is also reported that Rustanby's will operate the cafe end of the hotel.

Old ice spectacles along the beach this week enabled a moving picture company to secure some novel settings for a picture with an Arctic setting. Tons of ice have been hauled up along the beach for its entire length, while the piers and jetties are completely covered with coatings of ice, affording a unique background for northern pictures.

The Steel Pier is now open regularly and will reopen many of its amusements Feb. 1. Daily concerts are being staged in the first auditorium and a band is to be added shortly.

The Million Dollar Pier will renew its season shortly. Shortage of coal has prevented original plans to throw open the doors this month but the management expects to have the establishment open for business about the middle of Feb.

Another large wrestling carnival has been planned by Fred Moore, joint manager of the Apollo and New Nixon Theaters. The bouts are to be staged on Jan. 28, at the New Nixon. John Kilonis, "The Greek Demon," who recently defeated Pinky Gardner, "The Southern Whirlwind," after a terrific battle, is to grapple with Henry Irslinger, who has recovered middleweight wrestling crown by defeating Paul Bowser, of Newark, Ohio, who had conquered the best middleweights in the country. Bull Montana, the big Italian, who has been trainer for Douglas Fairbanks and has appeared with him in a number of recent pictures, will also be in the carnival. His probable opponent is Gardner. Either George Bothner, the lightweight king, or George Fisher, of New York, will referee the bouts. Recent matches have drawn capacity houses here.

Should the present sessions of the State Legislature bring about the adoption of a bill already drawn up, legalizing six round boxing bouts, matches will be staged at the New Nixon and the Million Dollar Pier. There is a big demand for boxing here and promoters will take advantage of the enactment to stage "classy" scraps along the beachfront. They will be made semi-weekly attractions during the Summer months as well as during the Spring season.

Harry James Smith, author of "A Tailor-Made Man," brought "The Little Teacher," a sparkling comedy under Cohan and Harris management, to the Apollo, current week. The play stars Mary Ryan. It is staged by Sam Forrest.

CHARLES SCHEUER.

NEWBURGH-KINGSTON

NEWBURGH, N. Y. (Special).—Academy of Music: Jan. 1, matinee and evening. Al E. Woods presented Winfred St. Clair in "Mary's Ankles."

Cohen's Opera House, Dec. 31-Jan. 2: Sam Howe burlesque company. Eva Mull was well liked; also Ethel Hall. Edmund Hayes and his burlesque troupe known as "Some Show," played three days of good business, Jan. 7-9.

The Bohemian Show, Jan. 14-16, Eva Mull closed her engagement with Sam Howe, Jan. 12.

The Nelda Theater, Catskill, N. Y., was destroyed by fire, Jan. 7.

Kingston, N. Y. (Special).—Kingston Opera House: "The Marriage Question" played to very good business, Dec. 27. New Year's eve attraction, Robert Campbell's production, "Seven Days' Leave." The cast included William Kelly, Miriam Collins, Percy Ames, Frank Jamieson, Elizabeth Reddon, Frederick Perry, Alice Belmore, Gaiway Herbert, H. Cooper Cliffe, Evelyn Varden, Edwin Forsberg, and some extras. The play was enjoyed by a well-filled house.

Orpheum: Week Dec. 24, Homan's Musical Reviews, featuring Lew Williams and James O'Reilly. The plays included "Maniac Island," "Voice on the Wire," and "The Tea Party."

A. EDWARD WALKER.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: "State Council of Defense," war films, Sunday, Jan. 13. Sergeant Arthur Gibbons of Third Canadian Infantry was patriotically greeted by enthusiastic audience of 1,200. All the receipts went to pay expenses of films and war sufferers.

The monthly vaudeville comprised the Whitney Four, Harry LeToy, Crowley and Burk with feature picture, June Caprice in "Small Town Girl."

Gem: Constance Talmadge in "Scandal" and "Rasputin" were gems of film art and received flattering attendance. Following the advice of fuel administrator and suggestion of your correspondent in last week's Mirror, the house runs two shows daily to economize fuel and light.

Scenic: The Drew comedies are well liked, as was Francis Ford in seven-reel feature, "Who Was the Other Man?"

C. C. PALMER.



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REPORTS FROM MIRROR CORRESPONDENTS

OUT-OF-TOWN THEATERS SUFFER

Effect of the Fuel Administrator's Order in Cities As Far As Heard From—Most Houses Doing It, But Under Protest

Boston

BOSTON (Special).—Theatrical affairs in Boston are in a peculiar state—the managers do not know "where they are at." On Monday, Jan. 14, the theaters were ordered to close at 10.15. They obeyed the law to the letter—some of them even doing better than required. Of the big, legitimate houses, the Wilbur was the first to close, the curtain being lowered at 9.48. The audience was all out and the house dark within five minutes.

The other Shubert houses, the Hollis Street Theater and the Tremont Theater, were all out before ten o'clock. The two long shows in town, at the Park Square and the Colonial theaters, did remarkably well. The former house rang down its curtain at 10.08 and the latter at 10.21. The show at the Colonial worked against numerous difficulties in trying to expedite its performance, including the fact that one whole carload of scenery went astray and did not arrive at all, and that the rest of the scenery did not reach the theater until five o'clock Sunday afternoon.

Theaters were ordered to close on Monday, Jan. 21, but late on Saturday permission was given to open on Monday and close on Tuesday. Extra matinees were given later in the week.

D. CLAPP.

Philadelphia

PHILADELPHIA (Special).—The ruling of the Fuel Commissioner, together with the general freight tie-up, has simply put the local theatrical managers up in the air. They do not know whether new attractions booked will arrive on schedule time or not, and the many rules of various authorities relative to amusements are playing havoc with the box receipts.

The question of closing all theaters on Monday nights has also been discussed by the theatrical managers, and the first Monday all of the big M. P. houses in the Central Market Street Company and under the control of the Stanley Company are open. Although they did not burn any fuel, it is believed that by careful conservation of the heat remaining in from Sunday's fires the houses will be warm enough for the Monday shows.

Unfortunately, all of this comes at a time when Stanley V. Mastbaum, the directing head of the Stanley Company's enterprises, is seriously ill in his home. Although confined to his bed and under the care of two physicians, Mr. Mastbaum insists on keeping in touch with the theatrical conditions. His doctors expect to let him up in about a week. A severe cold contracted during the zero weather was the beginning of the illness.

J. SOLIS COHEN, Jr.

Indianapolis

INDIANAPOLIS (Special).—One of, if not the greatest blow, to strike the theaters in the history of the city was the order issued after Jan. 15, forbidding theaters, picture houses, schools, saloons, billiard rooms, etc., to remain open during the fuel shortage in the city. A meeting that night held at the Circle (motion picture house) was largely attended by theatrical and motion picture managers, among them A. F. Miller, president of the Indianapolis Theater Managers' Association and manager of English's; Nelson G. Trowbridge, of the Murat;

NEW ORLEANS

NEW ORLEANS (Special).—Robert Mantell, in his second week at the Tulane, proved a good drawing card, Jan. 13-19, again demonstrating the fact that Shakespeare still lives and is always well patronized when presented by competent people. "Romeo and Juliet," "King Lear," "Hamlet," "Richard III," "Merchant of Venice," and "Macbeth" made up the week's repertory. Genevieve Hammer and Fritz Lieber are prominent in Mr. Mantell's support. Nell O'Brien's Minstrels, 20-26.

A satisfactory bill was presented at Loew's Roxy, 13-19, and consisted of George M. Cohan, Al Burton's Return, Four Mariells, Duffy and Louie, Lane and O'Donnell, and George Behan in "Jules of the Strong Heart."

At the Orpheum, 14-20, the features were: John R. Hymer & Co., Rita Mario and Orchestra, Bronson and Baldwin, Rita Boland, Cartmel and Harris, William Ebs, and Merle's Cockatoos and the Orpheum Travel Weekly.

The Palace continues popular and presented week 13-19, Taylor and Grattan, Ashley and Allman, Four Gipsy Singers, Skipper and Knstrup, Van and Belle, and Tom Mix in "Cupid's Mix-Up."

Burlesque continues to draw fairly well at the Dauphine where Will H. Ward and his burlesque make merry. In the motion picture field we have had Dorothy Dalton in "The Price Mark" at the Globe and Julian Eltinge in "The Widow's Might" at the Strand. We have had exceptionally cold weather here but the theaters have not suffered.

J. M. QUINTERO.

NORWALK

NORWALK, OHIO (Special).—"Hans and Fritz" packed a pleased house night Jan. 9. This same company has been tied up at Upper Sandusky, where they appeared after leaving here, by the refusal of the Pennsylvania Railroad Company to furnish a baggage car to make the next stand. "You're In Love," which was to have played Norwalk night 16, failed to leave Mansfield in time to play the date owing to the manager confusing Norwalk, Ohio, with Norwalk, Manager Gary of the Gligler was untiring in his efforts to get the company through as practically the entire house had been sold at advanced prices.

C. S. HARRINGTON.

Ritaire Eggleston, of Keith's; Shafer Ziegler, of the Park; S. Barret McDonick, of the Circle, and many others. All were willing to conform to the order, to cooperate in any measure, however drastic, to aid in the saving of lives and suffering during the coal famine, which the blizzard of Jan. 12 has made very serious. At a conference with Dr. Jameson at noon to-day (Jan. 19), Dr. Jameson said he would be willing to make a thorough investigation of the situation as it affects the theaters, and if the situation improves the ban may be lifted in time for performances on Saturday, Jan. 19. The order affects 60 stage hands, 101 musicians, 85 motion picture operators, a total of 600 theater employees. It closed "Potash and Perlmutter in Society," booked at English's for week Jan. 14, after one performance; "Furs and Frills," which was to open at the Murat Jan. 15 for three performances, and a cancellation of "Eileen," Jan. 17-19; Keith's bill after five performances; "Mutt and Jeff Divorced" after three performances at the Park, and all the motion picture houses.

PEARL KIRKWOOD.

Baltimore

BALTIMORE (Special).—Consternation reigned among the local managers when the new war proclamation went forth closing playhouses on Tuesday nights, but the majority of them readily accepted the ruling without much comment, although there is a strong belief here, as in other quarters, that it would have been wiser to have allowed the theaters to remain open on Monday and make the ruling apply to Tuesday or some other night of the week, the argument being, as Monday is a general holiday, the public having the day free would naturally turn to the theaters for diversion in large numbers, thus increasing the patronage, and thereby the revenue, which the Government receives as a war tax. [This was written before the change was ordered for Tuesday instead of Monday night.—Ed.]

I. B. KREIS.

Bridgeport

BRIDGEPORT, CONN. (Special).—Woe to the Bridgeport manufacturer who boasts not of manufacturing munitions or war supplies, and woe to the theater managers and countless others. For the Fuel Administrator has issued the verdict and all factories in the city according to rules excepting Remington Arms, U. M. C., American and British Lake Torpedo, Locomobile and Brass Company. All M. P. theaters must close at ten; no continued performances. All vaudeville and legit must close at 10.30. This order radically effects twelve thriving theaters whose doors were formally closed at 10.30.

MARY SATLES HANCOCK.

Hartford

HARTFORD, CONN. (Special).—The drastic five days closing order came as a surprise, a very unpleasant one, to our local houses. However, there were few complaints, and all took the most optimistic viewpoint possible. Business at Parson's improved during the week—many excellent attractions are coming. The Palace thrives, as usual, and other theaters are doing good business.

SEYMOUR WEINSTEIN SMITH.

BUFFALO

BUFFALO, N. Y. (Special).—"The Willow Tree," presented at the Star Jan. 13-18, proved most delightful and brings sunshine and love and romance back to Ontario. Fay Bainter's dual role was played with consummate art. Every character is wholly satisfying. The star will be dark until the 28th, when Jessie Bonstelle will open her winter engagement.

At the Teck, Jan. 13-18, "The Wanderer," the story of the prodigal son visualized and interpreted by a notable cast. Nance O'Neill played the mother and James O'Neill the father. The play packed the house.

George Price and Cuddles Edwards were featured at Shea's, Jan. 13-18, in the "Bandbox Revue." The act was heartily enjoyed.

"The Million Dollar Dolls" in Doll Land, at the Gayety, Jan. 13-18. A string of musical numbers of clean, popular burlesque packed the house.

Every act at the Lyric, Jan. 13-18, was enthusiastically received. The leading act was the Sea Rovers in a merry musical revue.

Dr. Peter C. Cornell, manager of the Star Theater, announces that beginning on Monday evening, Jan. 21, the Majestic Theater, at Genesee and Franklin Streets, would in the future play the high-class attractions that have appeared at the Star ever since the latter theater became one of the city's principal playhouses. The policy of the Star will be announced later.

J. W. BARKER.

TACOMA

TACOMA, WASH. (Special).—The opening of the new Pantheons, Jan. 7, was a marked event in vaudeville. The Governor of Washington made the speech of the evening while Alexander Farago made the fun in trying to make one. This building was put up by William Jones, a Tacoma capitalist. It is well located, at Broadway and Ninth Street. It accommodates 1,800. Ray L. Brown is manager, and Frank Stiefened, assistant. T. J. Myers retired as manager after thirty years of service in theatricals. The old Pantheons has been named The Oak, under management of Monte Carter. At the Tacoma, "The 13th Chair," Jan. 7-8; "Cleopatra," on the screen, Jan. 11-15.

FRANK B. COLE.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: Harold Bauer, pianist, played to good business, Jan. 7. "The Retreat of the Germans at the Battle of Arras," in moving pictures, started a ten days engagement, Jan. 8.

Pantheons: Lottie Mayer and company of diving girls, was the headliner, week Jan. 6. Others: Joseph Greenwald and company, Beatrice McKinnis and company in "Birdland," Johnny Singer and his Dancing Dolls, Sheldon Brooks and Gille Brown.

Hippodrome: First half: "Charlie Chaplin's Comic Capers in the Park" was the headline attraction. Others: De Forest Brothers and Falk, the Dorothy De Shelle company, Walman and Berry, LeRoy and Paul, Frank Rogers. Second half: The Hong Kong Troupe, Stanley and Gold, Mr. and Mrs. Sidney Payne, Miss Billie Bowman, vocalist, the Cliff Bailey Duo.

Orpheum attractions will return to Spokane after three years of absence, Feb. 2, playing at the Auditorium Theater on a percentage basis. Contracts for the Orpheum time have been signed by Martin Beck in New York, according to Charles W. York, manager of the Auditorium. He says the first show will be headed by Gertrude Hoffman. A split week will be played here, opening Saturdays and running Sundays and Mondays. The remainder of the week will be spent in Tacoma, with a loss of one day, Tuesday on the road between cities.

Orpheum shows discontinued in Spokane in the Spring of 1913, when the circuit was rearranged, leaving Spokane and some other western cities off the map. Continued efforts have been made since that time to secure the return of the bookings, and on several occasions the announcement has gone forth that the deal was "about to be closed." The news that Manager York has definitely secured the attractions for his house caused much satisfaction here.

The Auditorium has been the home of combination shows for many years. Bookings for the remainder of the present season are being rearranged to provide for the Orpheum bills. A majority of the combination shows have been accustomed to reach Spokane for the early part of the week anyhow, and the readjustment of other bookings will not be difficult.

Can telegraph operators sing? Well, sometimes. Charlie Orr, playing Ackerman and Harris circuit, was stormbound in Kellogg, Idaho, together with other performers recently. The local wire handler was incapacitated and messages piled up. Someone mentioned this in Orr's hearing, and within half an hour he was pounding the key in old style, much to the amusement of fellow performers and citizens. They didn't know that Charlie learned the key years ago in Spokane when he was decent, that is, before he went on the stage.

W. H. Dietz, famous as a football coach at the Washington State College, has bought an interest in the Washington Motion Pictures Company, now building a studio in Spokane. Dietz is an experienced film actor and director working in California.

When Billie Bowman, singer at the Hippodrome this week, was accosted by a "masher" one night near her hotel in Spokane, she handed him two short arm jabs. Then came a policeman. In court next day the "masher" got thirty days and \$100 fine. And Miss Bowman didn't do it for advertising purposes, either.

The Strand, gutted by fire two months ago, will probably not be rebuilt. The owner, Miss Palmerston White, contemplates erecting a business block on the property. The Strand had not been a paying proposition for years.

REN H. RICE.

DETROIT

DETROIT, MICH. (Special).—Theatrical schedules were badly disarranged by the storm of Saturday and Sunday, Jan. 12-13, so the Garrick opened its engagement of "Good Gracious, Annabelle" on Tuesday evening instead of Monday. This perfectly captivating comedy is the second by Clare Kummer to be shown at the Garrick this season, and it is certainly a most enjoyable production all through. Isabelle Lowe is charming in the title role, and a competent support by Robert Middlemass, Ralph Bunker, Clare Spencer, Mabel Maurel, J. Palmer Collins and several others. "Eileen," by Victor Herbert and Henry Blossom, current week.

"Rambler Rose," with Julia Sanderson and Joseph Cawthorne, opened its engagement at the Detroit Opera House Monday, and there are several other principals, chief of whom are John Goldworthy, Stewart Baird, Ada Meade and George E. Mack.

Honors are pretty evenly divided at the Temple, week of Jan. 14, between Mack, Walker and Co.'s snappy sketch, "A Pair of Tickets," and a beautiful dance number of Adelaide and Hughes. The rest of the bill includes Bert Levy artist entertainer; Muller and Coogan, Paul Gordon and Anne Rice, Mignon, clever impersonator, and Keno, Keyes and Melrose, acrobatic eccentrics.

The moving picture houses are doing good business this week, in spite of the weather. Here is the photoplay program, week of Jan. 14: Majestic, "Billie Burke in 'The Land of Thought';" Washington, "Alimony, the Tie that Burns," with a very good cast; Broadway-Strand, William Farnum in "The Heart of a Lion"; Liberty, "The Secret Game," with Sessie Hayskawa; Colonial, "The German Curse in Russia," and Madison, Mme. Olga Petrova in "Daughter of Destiny."

One of the most enjoyable concerts given this season was the all-Tachakoa program by the Philadelphia Orchestra, Leopold Stokowski, conductor, Jan. 10. This was one of the series of concerts given under the auspices of the Detroit Orchestra Association and was certainly great. The program included the Pathetique Symphony, the "No. 5" by Beethoven, and the Overture 1812, all played wonderfully. New York Symphony Orchestra, Walter Damrosch, conductor, Jan. 15.

NEW PLAYS IN PITTSBURGH

"Girl of My Heart," at the Duquesne, "Sick-a-Bed" at the Pitt

PITTSBURGH (Special).—During week Jan. 14-19, the chief item of interest in Pittsburgh theatricals centered in Klaw and Erlanger's musical production, "Miss Springtime," which was seen and greatly enjoyed at the Nixon Theater. Joseph Urban's scenic embellishment was much appreciated by audiences here, and Julian Mitchell's fine band was evidenced in the splendid work of the chorus. Monday night was not as big as expected, but big houses ruled the remainder of the week. Week Jan. 21-26, Maude Adams in "A Kiss for Cinderella."

A Very Good Eddie played a return engagement at the Alvin, with gratifying box-office results. Week Jan. 21-26, "The Wanderer," Elliot, Comstock and Gest's massive production, with Nance O'Neill and James O'Neill in the leading roles.

The premiere of the musical comedy, "Girl of My Heart," occurred at John Cori's Theater, the Duquesne, Monday evening, Jan. 14. Perry J. Kelly is sponsor for the production. Arthur J. Lamb wrote the book and lyrics, and Jules Chauvenet the music. The opening performance furnished abundant proof that there was great need of further rehearsal. Eda Ann Lake, in the leading feminine role, made a pleasant impression, and Lois Arnold, Charles Myers and Florence Borsford gave evidence of real ability. "Girl of My Heart," week Jan. 21-26.

"The Smarter Set" at Lyceum did big business. The Gayety had one of the best burlesque shows of the year in Fred Irwin's Big Show. Lucille Cavanaugh headed a good bill at the Davis.

"Intolerance," for the first time in Pittsburgh at the reduced scale of admission, at the East Liberty Cameraphone. H. B. Kester is proprietor of this theater and is one of the most progressive exhibitors in the city.

Pittsburgh, which is becoming a great place for premieres, had another when "Sick-a-Bed" was presented at the Pitt Theater Jan. 22. Ethel Watts Mumford, who has written a number of books and acquired considerable fame thereby, is the authoress of "Sick-a-Bed." In private life she is Mrs. P. G. Grant, of New Orleans. William Moore Patch, managing director of the Pitt Theater, announced that a luncheon would be given for newsmen, at which both Miss Mumford and A. Erlanger would be present.

C. B. F.

CINCINNATI

CINCINNATI (Special).—The worst blizzard in the history of Cincinnati crippled the theatrical last Saturday, and played havoc with attendance generally for several days. On Sunday, Jan. 13, Keith's had to offer an impromptu bill until all the acts arrived, but Manager Hastings deserves credit for the way he handled this desperate situation. At the Grand, 14, Mrs. Fluke in "Madame Sand" failed to ring up until 9:35, but the audience was good and listened patiently to a patriotic talk by Judge D. D. Woodmansee who told a story or two in the longest way possible.

One of the best all round companies seen here in many a day is that supporting Mrs. Fluke, who are a week wears on, is attracting increasing crowds to the Grand. Madame Sand seems to afford this versatile actress one of the best opportunities she has ever had. At any rate her work is extremely satisfying and the manner in which she extracts the comedy from the various situations caused by her arduous love affairs is delightful. Her scene with Chopin in the concluding act is especially good, and above all things we are pleased to note a vast improvement in articulation, if one may be so bold as to criticize a star who has been before the public for so many years.

"The Show of Wonders" is drawing close to capacity business at the Lyric. The only thing that prevents the S. H. O. sign is the weather. By far the most interesting feature of the performance is the submarine scene. The acting, too, is extremely good, and one is filled with a sense of respect and admiration for the brave fighters of Uncle Sam who risk their lives under the seas. The company is not noteworthy for its singing ability and the songs seem to lack the snap and ginger of former productions, but scenery and otherwise it is splendid entertainment. It would be a serious oversight to fail to mention Willie and Eugene Howard. They save the show.

The January bill of the Cincinnati Players includes four novel one-act plays under the direction of Malcolm Morley. His own play, "A Motor Mishap," will be featured, along with "Barbarians," by Rita Weisman; "The Last Man In," by W. B. Maxwell; and "Pantaloons," by Barrie. The dates are Jan. 16 and 17. Critical review next week.

The Empress reports good business despite the adverse weather. "The Evil Hour," a comedy presented by Harry English and Co., is successfully featured.

Victor Herbert has been making such a profound impression as guest conductor of the Cincinnati Symphony Orchestra that everywhere expressions as to his availability as permanent director are heard. Ysaye, the Belgian violinist, is to be heard here soon in a concert program for funds.

Motion picture houses have been doing good business with many feature films that are really out of the ordinary. I could write columns about them and still fail to do justice to all.

WM. SMITH GOLDENBERG.

NEWPORT

NEWPORT, R. I. (Special).—The Oh, Boy! company, playing in Providence, came to Newport Sunday, Jan. 13, and gave their entire performance of that comedy for the benefit of the boys at the U. S. Naval Training Station before an immense audience. Governor and Mrs. R. L. Beekman were among the invited guests, also the Mayor of Newport and others high in naval circles.

W. F. GEE.

REPORTS FROM MIRROR CORRESPONDENTS

CANADIAN ROUNDUP

Toronto

TORONTO, CAN. (Special).—Royal Alexandra, Jan. 1-5: Emma Dunn and a very clever company in "Old Lady 31." This very homey play, with its pathos and quality humor is appealing, and well deserves the good patronage given it this week.

Princess: George Arliss as "Hamilton," with his graceful and polished acting, is very satisfying, and his company is splendid, especially Jeanne Engels.

Grand: Tim Murphy in "Pais First," to first rate attendance. The comedy of happiness proved very interesting, and is well acted.

Shea's: An excellent bill all through, with Countess Leonardi's singers away in the lead, Janet Adair, and Miss Adelphi, a splendid team, should not have been so badly handicapped by their spot on the bill (second number). They are much too good for openers, Charles Grapevine, breezy as ever, scores in "Poughkeepsie." Balance of bill splendid; capacity business all week.

Loew's: "Yucatan," a bright musical melange, proved a treat, and Alberta well deserved his applause for his xylophone music. Griffith and Mack and Bays and Engaud also score.

Hippodrome: Dingley and Norton's musical act is a well deserved success, and Alfred Barrett a most amusing comedian; Mary Miles Minter's film, "The Mate of the Sally Ann," scores. Capacity attendance.

Regent: Mary Garden as "Thais" to good attendance. It is beautifully photographed, though to many Miss Garden's lack of talent is somewhat off. Josef Shelsky, a local Russian tenor, appears with the orchestra, and a better voice and singer is rarely heard outside of big opera.

Miss Dunn is receiving the patronage of the Government House and their guests at her performances this week. She draws the elite.

The Allen and Regent picture houses do not have the "capacity sign" hung out so often of late. The reason may be too much Marguerite Clark and Douglas Fairbanks. Two weeks each, although in different films, sometimes is a plenty of the same "person."

Royal Alexandra, Jan. 7-12: "The Wanderer" to capacity business every performance. This gorgeous production is the best of the season and the company contained five "real" actors.

Nance O'Neill as the mother is exquisite and Jas. O'Neill, Fred Lewis, Chas. Dalton and Lionel Braham, well deserve the praise bestowed on them.

Princess: "Out There" with Elsa Ryan to record business. The spirit of Mr. Manners play is very captivating to us here, and Miss Ryan's support is very noteworthy indeed.

Grand Opera House: Walter Lawrence in "Come Back to Erin," to splendid business. Mr. Lawrence is a newcomer here, but will always be a welcome visitor. He has a nice even voice, and his support is splendid.

Shea's: Adelaide and Huxley in their superb dancing top, a splendid bill. Edith Gifford, a truly fine comedienne is very captivating, and is a decided hit. Lew Dockstader, Imof, Conn and Corene and the Six American Dancers all find favor. Capacity attendance.

Hippodrome: McIntosh and his Musical Maids, sing and dance themselves into favor, and Sophie and Harvie Everett provide an amusing act of songs and patter. Stevens and Bordeaux, and Bison City Four also please well, and a splendid film of "His Father's Son" rounds out a good bill. Good attendance.

Loew's: Wm. Hart, probably the most satisfying screen star of today shows up well in "The Silent Man." Daisy Leon in her impersonations, and Townsend Wilbur and company, are the best of the vaudeville portion. Large attendance.

Strand: Ethel Barrymore as "Egypt, In The Call of Her People" gives a fine performance, in fact the photoplay is much better than the acting version. Good attendance.

Regent: Clara Kimball Young as Shirley Kaye is the leading film at this house, and this play also shows up better as a movie than on the speaking stage. Good business.

Allen: Dorothy Dalton in "Love Letters," a splendid film of unexpected situations, with a first rate climax. Attendance satisfactory.

Massey Hall, Jan. 8: Mlle. Louise Homer to an audience of over twenty-five hundred. The famous singer was in excellent voice and a greater interpreter of songs has yet to be heard here.

David Belasco was a visitor at the Royal Alexandra during the week.

GEO. M. DANTREE.

London

LONDON, CAN. (Special).—Grand Opera House: "Katinka" to capacity, Jan. 7, was much enjoyed. Eve Lynn as Katinka was pleasing and good; Bernard Gorey as Antonio Medice made a decided hit while the others of the cast, chorus, costumes and scenery were satisfactory in every way.

"Thais," featuring Mary Garden, with a Pathe News film, and Orelia and Matinee, Spanish dancers, with matinee, 7. "Bringing Up Father Abroad," 10-12, drew big business for the first two nights and in spite of the blizzard 11, the house was well filled.

May Robson in "A Little Bit Old Fashioned," 14, was welcomed by a good audience which showed its appreciation by frequent curtain calls.

"The Garden of Allah," featuring Helen West, with a Pathe News film, is the current bill, 15-17, followed by Walter Lawrence in "Come Back to Erin," 18-19.

Patricia Theater: William Farnum in "When a Man Sees Red," "Who is Number 1?" (second episode), and the Florentine Trio, Dec. 31-Jan. 2; William S. Hart in "The Silent Man," Fox comedy film and the Juggling Buckleys, 3-5.

"The Bar Sinister," "Who is Number 1?" (third episode) and "The Broadway Sextette," 7-9; Dustin Farnum in "The Spy," a Fox comedy film and "The Melodious Four," 10-12; Elsie Ferguson in "The Rise of Jennie Cushman," Jack Sennett comedy film and Mlle. Ca-

millie's trained dogs, 14-16, followed by "Aladdin and His Wonderful Lamp," 17-19. "Intolerance," return, 24-26. Business good.

Princess: The Magnetic Musical Comedy Co. is drawing well. Some of the recent plays were "The Yachting Girl," 31-2; "Running for Mayor," 3-5; "The Charity Bazaar," 7-9; "Let Pete Do It," 10-12, and "The Merry Monarch," 14-16. Good films are shown in addition to the plays.

David Murray, a local musician, formerly in the Majestic orchestra here and lately leader of Loew's Theater, Toronto, has been engaged as leader of the Patricia orchestra here.

The Bringing Up Father Co. was compelled to lay off and remain here 13-14 owing to the blizzard which blocked the railroads and prevented them keeping their date at Brantford and losing a heavy advance sale, but they were able to leave, 15, for Galt.

C. E. A. WEBER.

Regina

REGINA, SASK., CAN. (Special).—Regina Theater, O. W. Powell, mgr.: The United Producing Co. presented Julius Velle in the "Isle of Dreams," Jan. 7-9, to good business. The singing of Mr. Velle proved a rare treat; business of company good. Vaudeville, 10-12, including Stetson and Huber, Robert and Robert, Geo. Nagara, Marcelle, a musical comedy act, also Bluebird feature, "The Winged Mystery," with Franklin Farnum, excellent bill and business.

Katzenjammer Kids, 14-16; San Carlos Grand Opera Co., 21-23; Watch Your Step, 28-30; vaudeville between dates.

Rose (week 7): George Walsh in "The Book Agent," Harry Carey in "The Secret Man," ninth chapter "The Fighting Trail" and "The Barrier." Under the careful management of K. M. Leach this theater has increased business one hundred per cent during the last six months.

Rex (7-12): Wm. S. Hart in "The Silent Man," Clara Kimball Young in "Shirley Kaye," Roscoe Arbuckle in "A Country Hero" and Jack Pickford in "Tom Sawyer." Excellent business.

S. G. MCINTOSH.

Ottawa

OTTAWA, ONT. (Special).—Russell: "Robinson Crusoe" pleased large audiences Jan. 10-12 and matinee; "Nothing But the Truth," 18-19; Paulist Choristers of Chicago, concert, 21; Ottawa Symphony Orchestra, concert, 25.

Domination: Hazel Kirk Quintette, Harry Gavan, Nancy, Rob and Robinson, Rubini and Martini, and Joe Barton, filled the house to capacity at each performance, 14-16.

Regent: Mary Garden in "Thais" to utmost capacity, 9-12. Manager Moxley provided a great bill for his Anniversary Week, 14-16: B. Warner in "God's Man," and William Russell in "New York Luck," also Adana Quartette (Albert Downing, H. Ruthven MacDonald, D. Ernest Caldwell and J. Elcho Fiddes), who scored the greatest kind of hit. To capacity audiences at each performance.

Family: Vaudeville and pictures week 14-19, to good business.

J. H. DE RZ.

Kingston

Grand Opera House: "The Lilac Domino," Dec. 10. The company had their scenery in pretty bad condition when they arrived in Kingston, for they encountered a severe wind storm when loading it into their car in Quebec. But the men of the company set to work and had it ready for the night show. The leading man, Humbert Duffey, proved to be a first-class carpenter.

"The 13th Chair," Dec. 12: "Seven Days Leave," Dec. 14, 15, an old-time melodrama, but a very pleasing performance. "Vary Good Eddie," Dec. 17, 18; Maude Adams in "A Kiss for Cinderella," Dec. 19; "So Long Letty," Dec. 20; Tim Murphy in "Pais First," Dec. 25.

January 4, 5, Elsa Ryan in "Out There." This wonderful little actress gave a well-nigh perfect performance of "Auntie Annie," and the production was first class in every respect.

"One Shall I Marry?" was a good dollar attraction, Jan. 12. One big picture, "Jack and the Beanstalk," Dec. 31-Jan. 3, drew wonderful matinees and good night houses. Pictures and vaudeville on the intervening dates. Pictures at Griffith's, the Strand and the King Edward.

GEO. PHILIP GERSDORF.

Montreal

MONTREAL. —Phyllis Nelson-Terry produced her new play, "Maggie," by Ed-Pepple, at His Majesty's, Jan. 14. The subject of the play, that of an Irish girl, a washerwoman in New York, supposed to be an heiress and transplanted into an aristocratic Irish family, is by no means original or new; but Mr. Pepple has treated his subject in an amusing and easy manner and given Miss Terry plenty of chances to show her ability.

The play, as usual with George Tyler's productions, is well staged and acted by a very capable company. Which One Shall I Marry? was a good dollar attraction, Jan. 12. One big picture, "Jack and the Beanstalk," Dec. 31-Jan. 3, drew wonderful matinees and good night houses. Pictures and vaudeville on the intervening dates. Pictures at Griffith's, the Strand and the King Edward.

At the Orpheum Bartley Campbell's "White Slave" was the bill, and the old-time melodrama still has "punch"—to use a modern term—and vitality. Rita King appeared as Lisa.

"Won by a Leg," an amusing sketch interpreted by Gordon Eldred and Co., is the headline at Loew's in the vaudeville end, with a number of other good acts. Constance Talmadge, in "The Honeymoon," is the moving picture feature.

Sam Mann and Co., Six American Dancers and Brenk's Models are a few among the many good things offered at the Princess.

"Le Coeur Disposé," a clever domestic comedy, is presented by Edward Beeman and Co. at the National. Clever work by Madame Camberline, as the old grandmother.

"La Sacrifice," at the Canadian-Francais, proved a most interesting drama; special credit is due to Mme. Thery for her performance of Janine.

The ever-popular Al. Reeves and his Beauty Show draw big houses to the Gayety. The play contains an exceptional number of good turns.

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Imperial: Frank Franc, with the McMahon Sisters, supplied variety in three feature pictures shown during the week—"The Call of the East," "The Flaming Omen" and "Wild and Woolly."

Lyric: The showing of "Parentage" resulted in average business. Other houses reported good attendance. Another theater has opened to be known as "The Nickel," and the charge to all parts is five cents.

Opera House, week of Jan. 19-25, Lawrence Brook in the comedy sketch, "Irish Loyalty." The program for same week promises to be particularly strong.

PERCY GIBSON.

Calgary, Alta.

CALGARY, ALTA. (Special).—Grand, Jan. 7-9: Orpheum vaudeville and Emma Carus, assisted by Larry Comer, headlining. Other acts, Claude M. Roode, Adelaide Boothby, "Love Thy Neighbor," Bernie and Baker, Stan Stanley and Selma Bratts, Albert Brown in "The White Feather" and "The Love of a King," Jan. 10-12. Capable supporting company. This is about the sixth visit from this company in three years, and as usual business was big. Next week, Orpheum Vaudeville and San Carlo Opera Company.

Pantages, Jan. 9-12: Steiner Trio, Eileen Fleury, Lawrence Johnston, Countess Verona, Hilton and Lassar and Billy King's "Exploits in Africa." Good bill and big business.

"The Fall of the Romanoffs" drew big business at the Regent, Jan. 10-12.

All the United Producing Company's attractions are doing fine business. They have evidently succeeded in gauging the tastes of their public. They now have out "Isle of Dreams," "The Brat," "Henpecked Henry," "Mrs. Wiggs of the Cabbage Patch," and "The Birth of a Nation." "Mrs. Wiggs" opened in Winnipeg, Dec. 31, and did great business all week.

"The Brat," with a strong cast headed by Ben Martin, is so well liked that in some cities, apart from the usual notices, the excellence of the play and cast is being referred to editorially.

GEORGE FORDS.

Halifax, N. S.

HALIFAX, N. S. (Special).—Four theaters are now running, but the King Edward and Imperial were shut down by the disaster of Dec. 6, still remain closed. The Academy of Music is presenting pictures to good business with "The Submarine Eye," Jan. 12; Fox comedy, and Willis Flanagan, tenor, and the Climbolex, two musicians, and ladies' orchestra.

The Strand is doing a land office business with vaudeville and "The Gray Ghost" serial. The latter, closed Jan. 18, was followed by "The Mystery Ship."

The Casino, with "The Fighting Trail," Vitagraph, Fox and special features, and ladies' orchestra, crowded daily. "The Fall of the Romanoffs," Jan. 14.

The Orpheum, where all Famous Players productions are shown, to its usual large crowd. Geo. Cohan in "Seven Keys to Baldpate," Jan. 10; Marguerite Clark in "Bab's Diary," Jan. 14; Sessue Hayakawa in "Call of the East," Jan. 17.

The Imperial, with its Triangle, Keystone and World pictures, is too small for the crowds. This house has recently added an orchestra. "Who is Number One?" opens at Imperial Feb. 1.

J. W. POWERS.

St. John

ST. JOHN, N. B. (Special).—At the Opera House a fairly strong bill, with Bedford and Gardner as headliners. This is one of the best dance acts seen here for some time.

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MANCHESTER

MANCHESTER, N. H. (Special).—Star, Jan. 15
(E. J. Caron, manager): "Womanhood, the
glory of the Nation," was the picture that
caught. Manager Caron states that business is
somewhat hampered by the war tax.

Palace (Wm. H. O'Neil, manager): Lawrence
Brooks and company, in "Irish Loyalty," had
a patriotic punch which met with the approval
of the vaudeville followers, Jan. 14.

Auditorium (George Freeman, superintendent):
Annette Kellermann in "The Daughter of the
Gods," Jan. 16.

J. J. MAHONEY.

STEIN'S FOR THE STAGE • FOR THE BOUDOIR MAKE-UP

SAN DIEGO

SAN DIEGO, CAL. (Special).—"The Flame,"
at the Strand Theater, for three days, starting
Jan. 24. Week Jan. 14, the Savoy gave a very
well balanced bill consisting of the following
acts: Neek Suen and company, and Peepie and
Greenwald, in the Revue; de Vogue, Nan Gray,
the Scotch Lassie, Bill McDermott, and Hester
Wallace, Nana, Frank Bush, Martin and Flo-
rence, and the fourth episode of "The Fighting
Troll."

The Hippodrome had for the first half of week,
Jan. 14, Fanchon and Marcos, Jazz Band, Fish-
er's Circus, Costa Troupe, Al Prince, Cook and
Hamilton, and Monahan and Monahan, and the
usual three comedy acts. Business at both
vaudeville houses are up to the standard, and
paying well.

The American Musical Comedy company at the
Gaiety continues to draw well with the fifty
thousand soldiers located here. "Artist Model
Girls" was the bill, week Jan. 14. Starting Jan.
20 the management announced that the stock
will change the bill twice weekly instead of
using the same bill for the entire week.

All picture houses are doing fine. "Rose of
the World," at the Cabrillo, drew well, as did
Mary Garden in "Thais," at the Superba, and
"The Pride of New York," at the Pickwick.

Jack Dodge of the Hippodrome Theater, and
Tommy Getz of Ramona's Marriage, are plan-
ning to give a series of old time minstrel acts at
Camp Kearney for the soldiers. Jack was once
a real trooper as well as Tommy Getz, and so
the boys are promised some real amusements.
Most of the attractions playing the Strand have
been giving a program at the camp, and the
enlisted men have been very grateful for this
chance to see some of the fine performances.

I regretted to read of the death of W. F.
Mann in the Minors, having been under his
management for a number of years before retir-
ing from the stage. The theater lost one of
its men of character when Mr. Mann retired,
and now in his death, the world has lost a
man that will be missed on account of his real
interest in public affairs. While his loss must
be felt greatly by his family, it must be a
cause of pleasure to them to know that he did
much for the theatrical people in general.

MARIE DE BEAU CHAPMAN.

MEDICINE HAT

MEDICINE HAT, ALTA, CAN. (Special).—"The
Jale o' Dreams," at the Empress, as presented
by the United Producing Company, Jan. 1-2,
was a genuine treat, owing to the clever work
done by each member of the company. Julius
Velle, the leading man, gave a splendid por-
trayal of the part of Ivar Kelman, the young
fisherman, and his vocal selections were vocif-
erously received. Nosta Kerin de Becker as
Kathleen O'Doon was exceptionally good. The
acting of Miss Becker and John F. Gilvray as
Robert O'Doon, her brother, in the farewell
scene is deserving of special mention. Minnie
Stanley as "Mother" Kelman will long be
remembered with tender thoughts by the large
audiences that witnessed her splendid acting.
Others in the cast did excellent work. The
staging of the play was in keeping with the
high standard of the players.

Coming attractions: "Love of a King," Jan.
25; "White Feather," Jan. 24; Katzenjammer
Kids, Jan. 25; Zoukier Quartette, musical, Jan.
31; "Mrs. Wiggle of the Cabbage Patch," (May
B. Hurst), Feb. 18-19; Elsa Ryan in "Out
There," March 1; John Mason in "Common
Clay," Jan. 15; "Canary Cottage," Jan. 19;
"The Only Girl," Jan. 22.

PERCIVAL H. ROBINSON.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach
us on or before that date.

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man, Inc.): Pittsburgh 21-26.
AFTER Office Hours: Pater-
son, N. Y. 22-26.
ANGELIN, Margaret: N.Y.C.
Dec. 25, 1917—Indef.
ARLISS, George (Klaw and Er-
langer and G. Tyler): Phila.
21—Indef.
BARRYMORE, Ethel (Chas.
Frohman, Inc.): N.Y.C. Dec.
21, 1917—Indef.
BIRD of Paradise (Olivier Mo-
rosco): Modesto, Cal. 24, San
Jose 25, Stockton 26, San
Francisco 27-Feb. 2, Sacra-
mento 3-4, Marysville 5, Chico.
BLIND Youth (Leo Tellegen):
N.Y.C. Dec. 3, 1917—Indef.
BOOMERANG, The (David Be-
lasco): Boston, Dec. 25—In-
def.
BRAT, The (Olivier Morosco):
Chgo. Dec. 16—Indef.
BRAT, The (United Producing
Company, Ltd.): Calgary,
Can. 24-26.
BROADWAY After Dark (Wood-
hull Amus Co.): West Frank-
fort, Ill. 23, Johnson City,
24, Benton 25, Marion 26,
Cairo 27, Charleston, Mo. 28,
Sikeston 29, Anna, Ill. 30,
Equality 31.
BUSINESS Before Pleasure (A.
H. Woods): N.Y.C. Aug. 15,
1917—Indef.
CANARY Cottage (Olivier Mo-
rosco): Modesto, Cal. 21,
Marysville 22, Chico 23, Red
Bluff 24, Redding 25, Ash-
land, Ore. 26, Medford 28,
Eugene 29.
COPPERHEAD, The (John D.
Williams): Boston 21-26.
COUNTRY Cousin (Klaw and
Erlanger and G. Tyler): Bklyn.
21-26.
DANGEROUS Girl (Ed. W.
Rowland): Indianapolis 21-26.
DAUGHTER of the Sun (How-
land and Howard): Kingston,
Ont. Can. 23, Brockville 24,
Ottawa 25-26, Montreal 28-
Feb. 2.
DITTRICHSTEIN, Leo (John D.
Williams): N.Y.C. Nov. 20,
1917—Indef.
EXPERIENCE (Elliott, Com-
stock and Gesti): N.Y.C. 22
Feb. 9.
EYES of Youth (Messrs. Shu-
bert and A. H. Woods): N.Y.C.
Aug. 22, 1917—Indef.
FAIR and Warner (Selwyn and
Co.): Frisco 13-26.
FAVERSHAM, William: N.Y.C.
Dec. 22, 1917—Indef.
FISKE, Mrs. (Klaw and Er-
langer and G. Tyler): Chgo.
21—Indef.
FLAME, The (Richard Walton
Tully): Santa Barbara, Cal.
22, Pasadena 23, San Diego
24-26.
GENERAL Post (Charles Dil-
lingham): N.Y.C. Dec. 24,
1917—Indef.
GILLETTE, William (Arthur
Hopkins): Phila. 21-26.
GIRL He Left Behind, Kansas
City 20-26.
GYPSY Trail (Arthur Hop-
kins): N.Y.C. Dec. 4, 1917—
Indef.
GYPSY Trail (Arthur Hop-
kins): Chgo. Dec. 23—Indef.
HERITAGE, The (Messrs. Shu-
bert): N.Y.C. Jan. 14—Indef.
LILAC Time (Selwyn and Co.):
Chgo. Dec. 24, 1917—Indef.
LITTLE Girl in a Big City:
21-26.
LOMBARDI, Ltd. (Olivier Mo-
rosco): N.Y.C. Sept. 24, 1917
—Indef.
LURE of the City, Pittsburgh
20-26.
MACK, Andrew (Walter San-
ford): Petersburg, Va. 23,
Norfolk 24-26, Newport News
28, Richmond 29-31.
MAN Who Came Back (Wil-
lam A. Brady): Chgo. Sept.
25—Indef.
MAN Who Came Back (Wil-
lam A. Brady): Boston, Dec.
24—Indef.
MAN Who Stayed at Home:
Chgo. Dec. 24—Indef.
MANTELL, Robert (Wm. A.
Brady): Nashville 21-26.
MARRIAGE Question (Rowland
and Howard): Phila. 20-26.
MARY'S Ankle (A. H. Woods):
Buffalo 21-26.
MOTHER Carey's Chickens
(John Cort): Boston 7—Indef.
NAUGHTY Wife (Selwyn and
Co.): N.Y.C. Nov. 17, 1917
—Indef.
NOTHING But the Truth (An-
derson and Weber): Boston
Dec. 31—Indef.
O'HARA, Fiske (Augustus Pi-
ton, Jr.): N.Y.C. 21-26.
OLCOTT, Chauncey (Cohan and
Harris): N.Y.C. 21-26.
OLD Lady 31 (Lee Kugel):
N.Y.C. 21-26.
ONE Girl's Experience: St.
Louis 20-26.
OTHER Man's Wife (Gaskell
and McVitty): Concordia,
Kan. 23, Holton 24, Hiawa-
tha 25, Pawnee, Neb. 29.

PARLOR, Bedroom and Bath
(A. H. Woods): N.Y.C. Dec.
24, 1917—Indef.
PEAS My Heart: Chgo. 20-26.
PETER Ibbetson (Messrs. Shu-
bert): Balto. 21-26.
PIPPES of Pan (Selwyn and
Co.): Bklyn 21-26.
POLLY With a Past (David
Beloasco): N.Y.C. Sept. 6,
1917—Indef.
POST, Guy Bates (Richard
Walton Tully): Bklyn 21-26.
POTASH and Perlmutter (A.
H. Woods): Cinl. 21-26.
SEVEN Days' Leave (Daniel
Frohman): N.Y.C. 17—Indef.
SEVENTEEN (Stuart Walker):
N.Y.C. 21—Indef.
SICK a Bed (Klaw and Erlan-
ger): Pittsburgh 21-26.
SKINNER, Otis (Chas. Froh-
man, Inc.): Balto. 21-26.
SMARTER Set: Youngstown, O.
20-26.
STORY of the Rosary: Mil-
waukee 20-26.
SUCCESS (Theodore Lieber
Jr.): Boston 14—Indef.
TAILOR-MADE Man (Cohan
and Harris): N.Y.C. Aug.
27, 1917—Indef.
TAYLOR, Laurette (Klaw and
Erlanger): N.Y.C. Dec. 31,
1917—Indef.
15th Chair (William Harris):
Boston Dec. 25—Indef.
TIGER Rose (David Belasco):
N.Y.C. Oct. 3, 1917—Indef.
TRAIL of the Lonesome Pine,
Cleveland 20-26.
TURN to the Right (Winchell
Smith and John Golden):
Phila. Dec. 24—Indef.
TURN Back the Hours: Detroit
20-26.
TWIN Beds (A. S. Stern and
Co.): Louisville 24-26.
UPSTAIRS and Down (Olivier
Morosco): Toronto 21-26.
VERY Idea (Anderson and
Weber): Chgo. 7—Indef.
WANDERER, The (Elliott,
Comstock and Gesti): Pitts-
burgh 21-26.
WARFIELD, David (David Be-
lasco): Chgo. 21—Indef.
WASHINGTON Square Play-
ers: N.Y.C. Oct. 31, 1917—
Indef.
WHY Marry? (Selwyn and
Co.): N.Y.C. Dec. 25, 1917—
Indef.
WILLOW Tree (Cohan and
Harris): Rochester 24-26.
WILSON, Al H. (Sidney El-
lis): Rochester 21-23, Syra-
cuse 24-26, Penn Yan 28,
Seneca Falls 29, Oswego 30,
Fulton 31.
YES Or No (Anderson and
Weber): N.Y.C. Dec. 21,
1917—Indef.

PERMANENT STOCK

BAYONNE, N. J.: Strand.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hath-
away.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera
House.
BUTLER, O.: Majestic.
CHESTER, O.: Family.
CHICAGO: Crown.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
FITCHBURG, Mass.: Com-
mings.
FORT WORTH, Tex.: Majestic.
HAVERHILL, Mass.: Acad-
emy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Samuel's
Opera House.
KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Metropolitan.
MONTREAL: Empire.
NEWARK: Orpheum.
NEW HAVEN, Conn.: Hype-
rion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Acad-
emy of Music.
OAKLAND, Cal.: Playhouse.
OAKLAND: Hippodrome.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbock-
er.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
READING, Pa.: Orpheum.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SEATTLE, Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somer-
ville.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
UNION Hill, N. J.: Hudson.
VANCOUVER: Empress.
WASHINGTON: Howard.
WASHINGTON: Poli.

WHEELING, W. Va.: South-
ern.
WICHITA, Kan.: Crawford.
WICHITA, Kan.: Liberty.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

BRINGING Up Father (Gus
Hill): Montreal 20-26.
CHERRY Up (Charles Dilling-
ham): N.Y.C. Aug. 23, 1917
—Indef.
CHU Chin Chow (Elliott, Com-
stock and Gesti): N.Y.C. Oct.
22—Indef.
COHAN Revue of 1918 (Cohan
and Harris): N.Y.C. Dec. 31,
1917—Indef.
DOING Our Bit (Messrs. Shu-
bert): N.Y.C. Oct. 18, 1917
—Indef.
EILEEN (Joe Weber): Detroit
21-26.
FANCY Free (Messrs. Shu-
bert): Washington 21-26.
FLO-FLO (John Cort): N.Y.C.
Dec. 20, 1917—Indef.
GOING Up (Cohan and Har-
ris): N.Y.C. Dec. 25, 1917—
Indef.
HANS and Fritz: Chgo. 20-26.
HAVE a Heart (Henry W. Sar-
age): Phila. 21-Feb. 2.
HENPECKED Henry (Gaskell
and McVitty): Ridgway, Pa.
23, Du Bois 24, Indiana 25,
Johnstown 26, Harnesboro 28,
Houtdale 29.
HENPECKED Henry (Woodall
Amusement Co.): Boonville,
Mo. 23, Windsor 24, Appleton
City 25, Greenfield 26, Moun-
tain Grove 27, Thayer 29,
Mammoth Spring, Ark. 30,
Black Rock 31.
HENPECKED Henry (Woodall
Amusement Co.): Douglas,
Ga. 23, Tifton 24, Eastman
25, Wrightsville 26, Milledge-
ville 28, Eatonton 29, Madis-
on 30, Athens 31.
HER Regiment (Joe Weber):
Phila. 14-26.
HITCHCOCK, Raymond: Wash-
ington 21-26.
KATINKA (Arthur Ham-
merstein): Montreal 21-26.
LAND of Joy: N.Y.C. Nov. 1,
1917—Indef.
LEAVE It to Jane (Wm. El-
liott, Comstock and Gesti):
Chgo. 21—Indef.
LOVE o' Mike (Marbury and
Shubert): Cinl. 21-26.
MAYTIME (Messrs. Shubert):
N.Y.C. Aug. 16, 1917—Indef.
MISS Springtime (Klaw and
Erlanger): Louisville 21-26.
MUTT and Jeff (Gus Hill):
Columbus 20-26.
NIGHT in Honolulu (Gaskell
and McVitty): Hialefontaine,
O. 23, Marysville 24, Wel-
lington 26, Logan 28, Wells-
ton 29.
ODDS and Ends of 1917 (Nor-
worth and Shannon): N.Y.C.
Nov. 19, 1917—Indef.
OH, Boy (F. Ray Comstock):
Chgo. Aug. 21, 1917—Indef.
OH, Boy (F. Ray Comstock):
N.Y.C. Feb. 20, 1917—Indef.
OH, Boy (F. Ray Comstock):
New Haven 20-26.
OH, Doctor (Woodall Amuse-
ment Co.): Fairmont, W. Va.
25, Phillips 26, Harburg
28, Gratton 29, Shinnston 28,
Slaterville 29, St. Marys 30,
Marietta, O. 31.
OTT Bob: Cortland, N. Y. 21-
26.
PASSING Show of 1917
(Messrs. Shubert): Phila. 14
—Indef.
PRETTY Baby: Louisville 20-
26.
PRETTY Papa (Woodall Amuse-
ment Co.): Ashland, O.
25, Londonville 24, Tiffin 25,
Secaucus 26, Fremont 27,
Wadsworth 28, Sharon, Pa.
29, Meadville 30, Corry 31.
RAMBLER Rose (Chas. Froh-
man, Inc.): Buffalo 21-26,
Pittsburgh 28-Feb. 2.
RIVERA Girl (Klaw and Er-
langer): Boston 14-26.
SO Long, Letty (Olivier Mo-
rosco): Louisville 21-23.
STEP Lively (Woodall Amuse-
ment Co.): Stanton, Va. 23,
Harrisburg 24, Winchester
25, Charleston, W. Va. 26,
Johnson 30, Porttown 31.
STONE, Fred (Chas. Dilling-
ham): N.Y.C. Oct. 10, 1917
—Indef.
WILL o' the Wisp (F. L. Shat-
well): Schenectady, N. Y. 26,
Rochester 28-30, Buffalo 31—
Feb. 2.
ZIEGFELD Follies of 1917
(Florenz Ziegfeld, Jr.): Chgo.
Dec. 23—Indef.

MINSTRELS

DEMONT'S: Phila. Sept. 1—
Indef.
FIELD, Al G.: Scranton, Pa.
22, Elmira, N. Y. 23, Ring-
hamton 24, Middletown 25,
Poughkeepsie 26, Hudson 28,
Schenectady 29, Amsterdam
30, Troy 31.
MISCELLANEOUS
THURSTON the Magician (R.
Fisher): Atlanta 22-26.

REPORTS FROM MIRROR CORRESPONDENTS

LOUISVILLE

LOUISVILLE, Ky. (Special).—Clare Kummer's "Good Gracious, Annabelle" was a satisfactory attraction at Macaulay's Theater, Jan. 10-12. The Forty-sixth United States Infantry Band gave a concert at Macaulay's Sunday, 13. "Pretty Papa" drew excellent business at the Gayety, week 6-12. Underlined there, "Very Good Eddie."

At the B. F. Keith-Mary Anderson Theater, high-class vaudeville had a prosperous week ending 12, featuring Gladys Hanson in "Liberty Adams." There were eight other big time attractions. The B. F. Keith Bargain Vaudeville house same period, also had a good week with five feature acts, three shows a day.

Special moving picture offerings are "The Rise of Jennie Cushing" at the Strand; "Alimony" at the Alamo; "The Seven Swans" at the Majestic; and "Her Silent Sacrifice" at the Alamo. The business at all houses continues large.

Walter A. Brown, who was formerly identified with Honey Boy Evans Minstrels, was quietly married to Marie Clancy of this city, Jan. 7. Miss Clancy was formerly on the stage, appearing in the larger of the musical and burlesque companies. She will accompany her husband on a vaudeville tour soon to start.

What threatened to be a serious fire started at the B. F. Keith Theater a moving picture place, Jan. 8. Quick action prevented anything of a panic nature, the house was quietly emptied and the fire quickly extinguished.

In addition to handling the affairs of the Big Feature Rights Corporation and Film Exchange, Lee L. Goldberg, who recently left the management of the Mary Anderson and Strand Theaters, assumes the offices of secretary and treasurer of the company.

The big Liberty Theater at Camp Zachary Taylor, opened Jan. 14, under the management of Chas. Scott, a theatrical man prominent in the state, having at one time managed Macaulay's, here. The theater will be under the direction of Marc Klaw of Klaw and Erlanger, and conducted under the auspices of the War Department, Commission on Training Camp Activities. It seats 3,000 people, and is equipped with modern stage appliances and a full set of scenery. The opening attraction was the Cincinnati Symphony Orchestra, under the direction of Victor Herbert. Other attractions of a varied nature, all high-class, will quickly follow.

Col. Matt Winn, a Louisville, and formerly manager of Jockey Club Park, has returned from Maryland, where he was one of the largest owners of the Laurel Race Track, signed a lease, conveying the use of that property to the Government during the war period. Although a large annual rental was offered, only a nominal sum was accepted.

The death of Maj. Patrick Ridge for many years night chief of police of Louisville, which recently occurred, marked the passage of a character, well known to people in all walks of public life, particularly those in the theatrical profession. He was a warm personal friend of Maj. Archibald Butt, one of the heroes of the Titanic. Thompson Buchanan the playwright, "Bill" Douglas, sporting writer of National reputation, Isaac F. MacGowan, a magazine writer of international fame, Marc Klaw of Klaw and Erlanger, and men of that calibre.

An event of the week was the presentation at the Kentucky School for the Blind of a really meritorious play, composed by one of the pupils. It was styled "Christmas in a Red Cross Hospital," and naturally dealt with the war subject. All of the parts were taken by pupils of the institution and in a praiseworthy manner. Writers on the local dailies speak in the highest praise of the literary construction of the play.

Gladys Hanson appearing this week at the B. F. Keith-Mary Anderson Theater, arranged a meeting, which was held Jan. 10, of the Stage Women's War Relief Association. Members of the various theatrical companies in Louisville responded. This is the first meeting of this theatrical body held in Louisville. The association was founded by Rachel Crother, a noted dramatist, and the membership has more than 1,000. Miss Hanson's associates at the Keith houses, players from the Gayety Theater and the Cheating Cheaters Company obligated themselves to aid in the work of the society, which is doing a very meritorious work.

CHARLES D. CLARKE.

FALL RIVER

FALL RIVER, MASS. (Special).—Rijon, Jan. 7-12, Col. Pattle and his "Old Soldier Fiddlers"; Low Cooper and company; William Pinkham and company; Wolford's Dogs; Mabel Harper and company; Mack Bennett's comedy; "That Night"; "Fatha War News"; Kathryn Clifford in "Who Is Number One?"; "One Touch of Nature"; Pauline Frederick in a great photodrama, "Mrs. Dane's Defense"; William Duncan and Carol Holloway in "Vengeance and the Woman"; "A Hindoo Mystery"; Charles Richman in "Over There"; Daird S. Hall and company; Al Smith; Eckoff and Gordon; and Bill and Bertina gave the best of satisfaction to very large audiences.

Savor: Theda Bara in seven-reel photodrama, "The Rose of Blood"; Doris Kenyon and Sheldon Lewis in "The Hidden Hand"; Alice Howell in "Neptune's Naughty Daughter"; dual episode of "The Retreat of the Germans at Ypres"; "The Red Ace"; Clara Kimball Young in "Shirley Kaye"; Miss Young is a great favorite here and her appearance in the silent drama always attracts large crowds. "The Mystery Ship," and Victor Moore comedy to large attendance.

Academy: William Hodge in "A Cure for Curables," Jan. 25-26; "Oh, Boy!" Feb. 8-9; "The Boomerang," Jan. 18th; "The Chorus," "Polka," "Uncle Tom's Cabin" follow in order named.

W. F. GEE.

BRUNSWICK

BRUNSWICK, MA. (Special).—Cumberland: Gladys Kark dramatic company, Jan. 7-12; excellent company, to large houses. Circle Cinema company, Jan. 16; Kitty Cheatham, Jan. 17; photoplays, Jan. 18-19; Taylor Musical Comedy company, Jan. 21-26. Pastime continues to draw packed houses twice daily with the finest photoplays ever shown here.

JAMES F. SNOW.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—One of the biggest and best bills of the entire season was shown at Keith's Jan. 7-12. Each act was given an enthusiastic reception. The program was headed by Sam Mann in the character of "The Question." His work is responsible for much of the success of the piece, although he is given capable support by Ethel Vagina, Eleanor Hicks, Howard Trusdall, Van Sheldon and Andy Castle. Nonette, the fascinating gypsy violinist, scored a big hit. Bertie Beaumont and Jack Arnold presenting "The Sergeant's Tease," by Jack Arnold, in which Miss Beaumont demonstrates her ability as a dancer. Abe Leavitt and Ruth Lockwood appear in "Artistic Odds and Ends." The Durkin Girls entertain with songs and piano; Corcoran and Mack, singing and dancing entertainers. The usual motion pictures and orchestra selections complete the bill.

For the second week, Jan. 7-12, of vaudeville and photoplays at the Emery is headed by The Royal Hawaiians in a beautiful scenic and musical offering entitled "Paradise Beach." David S. Hall, assisted by Olga Worth and company, presented "What Really Happened," a comedy satire. Simons and Simons, musical comedy favorites, are seen and heard in a song revue. The Gorman Brothers are harmonious songsters and funsters and scored a hit. The four Stephano Sisters, formerly with the Ringling Brothers Circus, in aerial stunts. Ethel Clayton appears in the leading photoplay, "Stolen Hours," a comedy and travelogue, complete the bill.

The Modern Theater, Jan. 7-12, "Parentage," a seven-act drama to large attendance; also Bryant Washburn in "The Fibbers," and the Mutual Weekly.

Empire: Earl Williams and a large cast in a famous novel, "In the Balance," also "The Door Between," and others, Jan. 7-12.

Scenic Theater under the management of Charles H. Mesier, formerly of the Globe, Feature film, Jan. 7-9, showing "Pearls and Perils"; "Framing Frames," featuring Charles Gunn; also Triangle comedy, "His Double Pliver"; "Mutt and Jeff"; "His Day of Doom" and "The Man Above the Law," Jan. 9-12; record attendance.

The reopening of the Majestic under the direction of the Shuberts and the management of Col. Felix R. Wendelachsefer was a notable event in local theatrical circles. The house was well filled on the opening night and every one was delighted with the opening production, "Oh, Boy."

Colonial, Jan. 7-12: The Hip Hip Hoory Girls at the Colonial offer a lively entertainment. Ben Pierce does much to keep life in the production; William Weston, Perrin Somers, Edward Jordan, Frank Peck, Helen Veerland, Poppy June and Tilly Starke have good parts. The company received a rousing reception at all performances. The Six Diving Belles add much to the success of the company. Helen Veerland in song revue won much attention.

Pay's Theater, Jan. 7-12, consisted of a musical quintette, Al. White's Girl Revue, Polk Daisies Circus, Mayberry and Marsh and "Nana, the World's Dancer," photoplay, complete the bill. Attendance large.

ELMER C. SMITH.

ST. PAUL

ST. PAUL, MINN. (Special).—In concluding a review of "A Good-for-Nothing Husband," L. N. Scott's Christmas offering at his Metropolitan Theater, C. M. Flandrau, dramatic critic of the Pioneer Press, comments thusly:

"But the play is quite the limit of unskillful, rural melodrama and as such necessitates no detailed comment. In passing however, I feel it quite within my rights, and not in the least unfair of me to remark that to the query: 'Why of late years have so many persons locally got out of the habit of going to the theater?' Productions like 'Stop, Look, Listen' and 'A Good-for-Nothing Husband' furnish an irrefutable answer. During Christmas week when the city contains an unusual number of potential theater patrons, to provide at our leading playhouse the kind of entertainment 'A Good-for-Nothing Husband' affords, is at best tactless and at worst cruel."

The Quo Vadis pictures held the stage Dec. 30-Jan. 5, and Theda Bara in "Cleopatra," another film offering Jan. 6-12, a week which was to have been filled by Anna Held who cancelled her engagement at almost the last moment. It is said, and understood, I'm merely quoting: "That thousands of disappointed ones—had to go to the box-office to have their money refunded." Watch Your Step, Jan. 17-19. "The Thirteenth Chair," comes soon after; also "Goodness Gracious, Annabelle," San Carlo Opera company. "You're in Love," David Warfield, and "Oh, Boy!" are March bookings.

JOSEPH J. FRISTER.

PORTLAND, ME.

PORTLAND, ME. (Special).—B. F. Keith's Manager Hamilton continues to show his skill in selecting well-balanced bill and is constantly making a higher standard for this house. The program, week Jan. 7, proved no exception to this policy with the headline act, Bradna and Derrick, supported by such acts as Burns and Frabito, Jennie Middleton, Morris and Campbell, McMahon, Diamond and Chaplow, and the Littlejohns. Another point of particular interest to theatergoers is the showing each week of a high grade feature picture. For the last week the fortunate choice was Dorothy Dalton in "Love Letters." Miss Dalton was for some time leading woman here in the Keith Stock company. New Portland: Loew Vaudeville featuring Lipton's Monkeys, Musical Herbert, Rice and Avis, Parker and Venice, Green and Miller and for the last of the week, Vandemoer, Gladstone and Leonard, Artie Gibson, Geo. Randall and company. Coming soon, another great serial, "The Mystery Ship."

Empire: Motion pictures, featuring Eva Tanguay in "The Wild Girl"; Dustin Farnum in "Darius of the Bad Lands" and "The Round Up"; Casco motion pictures under the Strand management, featuring Elsie Ferguson in "Rose of the World," and Ella Hall in "My Little Boy." Him: Motion pictures, featuring William Russell in "The Sea Master"; Margery Wilson in "Without Honor"; William Hart in "The Narrow Trail," and Gladys Brockwell in "A Branded Soul." PALMER STRAW.

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SALAMANCA

SALAMANCA, N. Y. (Special).—Strand: J. C. Rockwell, Sunny South company, pleased a large house Jan. 8. The balance of the week the following big features were screened: "The Auction Block," by Rex Beach; Francis X. Bushman and Beverly Bayne in "The Voice of Conscience," Clara Kimball Young in "Hearts Affire," Geraldine Farrar in "The Woman God Forgot," and Edna Goodrich in "Madam X."

Andrews: "Bringing Up Father Abroad," Jan. 7, pleased a fair sized house. The piece was a melange of merry musical numbers, including timely and popular songs, and an animated chorus, with attractive costumes and scenery. The part of Jiggs, the famous McManus cartoon character, was laughably taken by Walter Vernon, and he and his pal, Dinty Moore, acted by Dave Conroy, and wife, Louise Earl, were the mainstays of the play.

One of the best features in motion pictures of the season was Alice Joyce, Marc MacDermott, in "An Alabaster Box," Jan. 9. Al. H. Wilson in a new military song play, "The Irish 15th," Jan. 15.

T. H. NORMILE.

DENVER

DENVER (Special).—Denver passed through a normal holiday season theatrically. Attendance at the legitimate theaters was fairly good and unmistakably so at the vaudeville and film houses. Christmas day the moving picture business was bigger than any previous year.

"The Poor Little Rich Girl," Dec. 23-29, at the Deham, is a pleasing thing and well worth a second run. Eva Lang was a convincing child and John Halliday, a handsome doctor. "The Show Shop," week Dec. 30, was followed by "Shirley Kaye." "The Bird of Paradise" made its second annual Christmas visit to the Broadway, it being the fifth week for Denver of this play. "Polka," Dec. 31-Jan. 8, Max Pigman in "Nothing But the Truth" followed.

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The Orpheum had the always popular Tytus Frigana, week Dec. 23. Nellie and Sara Kouns, Arthur Degen, and Jean Adair and company were the features of the New Year's bill. The San Carlo Grand Opera company had a prosperous five performances at the Auditorium beginning Dec. 26.

FREDERICK D. ANDERSON.